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AN ESSAY
ON THE
ARCHÆOLOGY
OF OUR
POPULAR PHRASES,
AND
NURSERY RHYMES.

BY
JOHN BELLENDEN KER, Esq.

Beginfels en wel toegepaste ontwikkeling van die met het gebruik vergeleken, hierin ligt de ware Leer der Taal, en zonder dese is er geen.—BILDERDIJK.

In primordials, and a well adapted development of them, compared with usage, consists the whole doctrine of language, and besides that there is no other.

A NEW EDITION.
IN TWO VOLUMES.
VOL. I.

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Verzelvicht zich de geest en het lichaamljke der spraak, gelijk die van de menschelijkheid in onse. BILDERDIJK. *The moral and physical principle of language is incorporated like that of humanity in ourselves [like our own nature in us].*

Het is uit het hart dat men spreekt, en nicht uit het hoofd, of men spreekt slechts na. BILDERDIJK. *It is from the heart we speak, and not from the head, or else we speak after others [what we have learnt from others, and so, like parrots].*

Niets taal verwoestender, niets verderflijker voor den mensch kan zijn, dan de taal-zelve, die in de uitspraak bestaat en in geeoe letterteekenen, naar einige ingevoerde of aangenomen spelling te willen richten. De regel der spelling is een: "Spel gelijk gij spreekt," en het was voor eene beneden het beestelijke afgezonden domheid bewaard, dit om te keeren en de spelling tot regel der uit spraak te nemen. BILDERDIJK. *Nothing more destructive to the true nature of language, nothing more pernicious to that characteristic distinction of mankind, than to think to regulate our speech (which consists in its utterance, and in no contrivance of letter) according to any artificially intruded and presumptive form of spelling. There is but one rule for spelling: "Spell as you speak;" and it remained for a degree of stupidity, below even that of the beast of the field, to reverse this rule and to take spelling for the standard of our utterance.*

INTRODUCTORY REMARKS

TO

THE FIRST EDITION

OF

THIS ESSAY.

THE frequent recurrence of phrases bearing a traditional sense at variance with the terms in which they are vested, appears to me an anomaly in our language which remains to be accounted for. And such are precisely the forms we generally use when we wish to express ourselves in regard to some certain point with energy and distinctness. To explain myself by an instance ; if we wish to tell another the circumstance of the person in question having supplanted such a one in his expectations of fortune ; can we, in familiar intercourse, do so more intelligibly than by the phrase, “ he has put the other’s nose out of joint ? ” In terms a burlesque unmeaning sentence ; but, by a still unexplained colloquial privilege, sound sense when uttered.

To suppose the numerous phrases of this category were originally vested, by those who used them, in terms which did not carry the sense the speaker intended to convey by them, would be to form a

supposition contrary to the nature of language and opposed to reason itself. My conviction is, the words in their original forms did convey the import they were used for at the time, but in the course of use, and through the mutability peculiar to our language, those forms have been confounded with others, of a similar or nearly similar pronunciation, which have subsequently found their way into the tongue and supplanted them.

It will not be denied, I suppose, that English and Anglo-Saxon are, at least, sister-languages, and if so, as the offspring of a same parent, at one stage of existence an identical language. And if we believe (which I do) the Anglo-Saxon and the Low-Saxon (still surviving, in the main, in what we now call the Dutch) were once the same language, our own must at one period have been as these then were, also the same language.

It is to that period of our tongue, I have endeavoured to retrace the original form of the words which I believe to have then duly conveyed the sense of the phrases of the above category. By applying the sound of the words which constitute the modern phrase to others which it fitted in the Low-Saxon stage of our language, I have always found a sense, corresponding with that conveyed by the form under which they are now disguised, to be the result of the experiment. The following pages contain the proofs of this test. But to come at a due conclusion by such test, sound, not letter, is to

be mainly relied on; the ear is to be consulted rather than the eye. And since sound must have been the prior conveyance of meaning, it may be fairly taken as a truer test of the original import of words than its imperfect and subordinate substitute, letter.

It is not meant, by this cursory Essay, to offer a development of all the expressions of the nature here alluded to, but merely of such as have occurred to my mind, subsequently to this view of their rise. These have been taken as they have presented themselves to my memory, and have not been selected for the sake of proving my own view of them, to the exclusion of others which might not answer such purpose. And I am convinced there is not one phrase of the above category, which may not be accounted for in the same way those which appear in this Essay have been.

Having no recorded guide for the popular form of our tongue at the period to which the following specimens are retraced, I have adopted the spelling of that of its nearest surviving representative, the Dutch; and no words have been employed which are not justified by written authorities in that language. For the mode of spelling, Kiliaan has been chiefly consulted, sometimes *Bilderdijk*. And, I suspect, few languages can produce a rival to either in his separate department.

If the clew here offered is trustworthy, it may lead to a better handling of the etymology of

our language, and rescue that science from the obloquy it too justly labours under in regard to the English.

In reading the following specimens of the original forms, the pronunciation of the modern Dutch should be adhered to, and each word pronounced, at least internally, in order to give the clew of sound a fair trial.

The *ch* and *gh*, to be sounded as *k*. *A*, broad, *E*, as *a* in *mate*, *late*, &c. ; except when it is the terminal letter of the noun, and then it has scarcely any sound any more than with us. The *i* as *e*, *ij* as *ee*. *U* as *o* in *do*. *Au* as *o*. *B*, *p*, *v*, *f*, interchange in sound. *H* is treated as no letter. *H* and *f* interchange at times as aspirates. *D* and *t* are used indifferently, and sometimes represent our *th*. *Sch* is sometimes sound *k* at others *sh*.

By *thema*, is meant the root-syllable, from which, not only the word in question springs, but also the whole stock of sounds to which such word belongs. By *rootword*, is meant the word by which the term in question has been immediately produced.

ADDITIONAL REMARKS
TO
THE PRESENT EDITION
OF
THIS ESSAY.

HAVING stated the principle upon which I believe the phrases and terms of our language, belonging to the category explained in the above introductory remarks to the first edition of this Essay, are to be accounted for, and given such instances as had then occurred to me, little is left me to add in regard to the subject.

While reviewing the phrases and terms contained in that edition of this Essay for the purpose of the present, I found the adopted test of that principle true to its standard, and its evidence more decisive in proportion as I reduced what I hold to be the travestied form, to a closer resemblance, in sound and measure of syllables, with that which I deemed the original phrase or term. The nearer the mutual likeness in those respects, the clearer and more indisputable the identity of the two; judging by the comparison of the import in which we now use the travesties, with that conveyed by the original sound.

To admit the preponderance of letters, in the import of words, over that of sound, would be to constitute the Primer the principle of human communication and the amalgamator of the moral and physical constitution of speech, instead of mind and appropriate organs.

Whether, by an increased strictness in the application of the test I have proposed for the truth of the principle already suggested, I have here succeeded in a more direct revival of the true forms of that portion of the phrases and terms contained in the prior publication, or not, it is for others to decide; always premising, that every sentence of this Essay is offered simply as a proposition to the judgment of the reader, and not laid down as an axiom to be adopted in disregard of it. If the view I have presented of the sources of such phrases and terms is the true one, the former etymological basis of the lexicography of our language vanishes—to be replaced by a sounder one.

In stating our language to have been, at a former period, identical with the Low-Saxon, and that that language still survived, as to the main, in what we now term *Dutch* (the ellipsis of *Low-Dutch*, as *Nederduitsch* or, more definitely, *Nedersachsisch* or *Platduitsch*; *Dutch* being as *Teutsch*, *Deutsch*, *Deudisch*), I did not imagine such proposition to be either new or startling to any one who had turned his attention to the subject; having always been aware that with the soundest philologists of

Holland the fact was held indisputable, and having long known the like opinion to have been that of the same class among ourselves.

The learned and judicious CAMDEN, in his book of REMAINES, has the following passage; "The grounde of our language appertainith to the OLD-SAXON, little differing from the PRESENT DUTCH, because they more than any other of their neighbours have hitherto preserved that speech from any grete forreine mixture."

By the OLD-SAXON let no one suppose it is the so named ANGLO-SAXON which is intended by those who use that term, nor that it is ever understood in such sense by any one duly acquainted with the meaning of the two terms. The *English* and *Anglo-Saxon* are sister-dialects of a same parent-tongue, but neither the source of the other; and the *Anglo-Saxon* is no more the author of the *English* than the *English* is of that. It has been a misconception in this regard, which has evidently bewildered most of our later philologists. To tell us *English* is like *Anglo-Saxon*, and to mean it comes out of that dialect, is, as to suppose one siser the parent of the other because we perceive a family-likeness between the two; instead of looking for the true parent of both, where the common principle and general constitution of each will be found in a same source and structure.

Dutch literature has so narrow a compass in the attention of any learned class among us, that it

may be right to say, in regard to the ground-syllables [themas] of that language, I have borrowed freely from the various details in the works of Bilderdijk, in my view, the author of the only doctrine by which the nature of language can be practically developed, or will ever be explicitly accounted for. He has taken up the question at the point where our own great Locke has stopped in his Essay, fulfilled the task and displayed a genius equal to it.

Among the critics, whose attention had been called by the first publication of the present Essay, is the scribe of a paper named *The Athenæum*, who, in addition to much indefinite scolding and vulgar abuse, has introduced a barefaced and evidently intentional untruth, by asserting, in confidence of the ignorance of those who might read him, there was no such word in the Dutch language as *tocken* [in the imperative form *tock*]; and implying, it was either the blunder of ignorance, or a purposed infidelity practised upon my readers:—a falsehood to be detected by any one who will give himself the trouble of turning to the proper page in the standard dictionary of the Dutch language, called Kiliaan's; where he will find that verb as three distinct articles, in its three different imports, and in that in which the word is used in the place referred to by the above critic. The word is, in fact, the source of the Italian *toccare*, the Spanish *tocar*, the French *toucher*, and our *to*

touch, if not also of the Latin *tangere, tetigi, tactus*. I have noticed this untruth solely that the effrontery of the writer might not impose upon any one; otherwise as respects ruffianly abuse, studied falsehood, and want of argument, the writer of that paper has, in regard to this Essay, a rival in the editor of *The Times*.

In the ensuing volume a General Index to the two will be added.



Phrases and Sayings

WHICH BY THEIR LITERAL FORM DO NOT BEAR OUT
THE MEANING THEY ARE USED IN, AND TERMS
NOT YET SATISFACTORILY ACCOUNTED FOR.

HE TOOK THE BULL BY THE HORNS.

To begin an attack by the best way to succeed in it ; to take the surest means to carry the point ; to do all that could be done, so that, if failure follows, it is because the attempt was impracticable by the best means within the chief's power. *Hie tuck tije bol by, die hooren's* ; q. e. here head calls contrivance in ; that is, as it ought to be ; here the head invokes to its aid the skill of others, that is giving the case all the chance for success it admits of ; in the attempt in question the chief (the head) summons to his side ingenuity itself (all that can be had) this is what suits the occasion ; thus implying wisdom at the head summoning all the skill within its reach to its assistance. A pigheaded chief trusts to himself, and fails from self conceit and incapacity. A wise one knows that to combine all the ingenuity and skill within his command is the best way to succeed, and at all events secures him from reproach of neglect, if failure takes place. *Hie, hier*, here, in this case. *Tuck, tuk*, artifice, contrivance, machination, machinery of mind, cunning, device, deception. *Tije* the subjunctive form of *tijen* in the sense of to invoke, to summon, to call upon, to cite appearance. *By*, beside, near, to. *Hooren*, to belong to, to become, to be fitting, to be proper, to be all that is right ; and here used substantively ;

if in the original the word was not *hoorend*, and then it would be as the participle present of the verb, and probably it was so. 'S, *is*, is. *Tuck* sounds precisely as we pronounce *took*. *Tije* as *the*. *Hooren's* or *hoorend's* sounds *horns*. *Bol*, head.

HE PUT HIS NOSE OUT OF JOINT.

He got the better of him, ousted him; he supplanted him. *Hie put is noose uit affjonst*; q. e. *here mischief is extinguished even in disgrace itself*; the evil of disgrace is drawn out of it; what mischief [evil] there might have been, in an ordinary affair of disfavour, is here neutralized; implying he who has supplanted [taken the place of] the other was suited for it, and the other not; that the ouster is the fitter of the two to have what the other had. We use much, in this view, the phrase "*good out of evil*;" at bottom a travesty of *goed houdt af evel*; q. e. *goodness defies wickedness*; that is, in other words, the might of God keeps off the devil, implying, be but good and you may set the wicked at defiance; if they attack you, goodness will be your protection, will secure you the reward of invulnerable self-content and happy peace of mind: what higher can be acquired by man? *Evil* used absolutely, always imports *wickedness*, unadulterated essence, all bad, and from such no good can be extracted; so that *good out of evil*, is an absurdity, an impossibility: when we say a *misfortune* is an *evil*; it is always in the modified sense of the special effect of the peculiar mischance in question; not as general or universal *evil*, but its peculiar or partial modification concluded by the context. A man is poor; that is an *evil* to him and those who interest themselves in him, but not to others, not to all besides. It is not EVIL. *Evil* absolutely used is as the universal principle or nature of wickedness. *Hie*, here. *Putten*, to extract, to exhaust, and so to extinguish, to neutralize, to

annul. *Noose*, noise, mischief, badness, annoyance. *Uit, wt*, out. *Afjonst, afgonst, afgunst*, disfavour, disgrace, displeasure, disinclination towards. *Uit de weisheidsbron putten*, is to draw from the fountain of wisdom. Our *noise* and the French *noise*, disturbance, belong to *noose*, *noyse* and so do the latin *nocere*, *noxius*, and a long train of other words.

HE IS OUT AT THE ELBOWS.

Used in the sense of—he is in a state of penury ; his is a state of misery from sheer want. *Hie is uit aet; die hel-boos* ; q. e. *here provision is all gone, the person as vexed as hell* ; here's no food ; the sufferer spitefully angry ; or it will construe into, —here is a case of sheer want [starvation] and that is a hellish provoking one [enough to put in a passion]. The phrase is evidently jocular in both forms. In the literal construction of the travesty, perfect nonsense ; a man's elbows may come through the sleeve of his coat, but he dont come with them. And even the *elbows* must be the ellipsis of coat sleeves ! So that we should have an enigma instead of the plain sound sense of a light hearted popular saying *Hie, hier* here. *Uit aet*, no food, supply exhausted. *Hel, helle*, hell. *Boos*, spitefully vexed, out of temper. *Hel doncker*, quite dark, dark as hell.

THE MAN IS HANDSOME ENOUGH IF HE DOES NOT
FRIGHTEN HIS HORSE.

In the sense of—great beauty is not requisite for a man ; that is, if he has the other qualities of one, perfection in that point will be dispensed with, done without, overlooked ; in fine, that a moderate share of beauty is sufficient for a man. *De man is hand-saem in hof heffe hij dos nae't vereischten 'es oorts* ; q. e. *the man is suited to (fit for) the court if he does but put on the same dress as is required in that*

place ; that is, if he does but conform himself to the habits of the place ; if he will but do as other courtiers do ; and implying if he is but servile enough to wear the livery of the court (and so put on the appearance of a servant) it is taken for granted there, he will do all else required of him in any way ; and infers, no other quality is in request at a court than servile compliancy, with it success is infallible there. The original meaning being one which might be considered offensive, has been turned from the court to the person or figure. *Handsaem*, dextrous, well suited to ; *hof*, court ; *vereischten* is that which is requisite, the requisite, and sounds frighten. *Dos*, dress, habit, uniform, but as well-lined choice cloathing. *Heffen*, to take up or upon, and so to put on, to wear [bear.]

EVERY DOG HAS HIS DAY.

In the sense of, in the long run every man has his desert, that which he is entitled to, as regards either reward or punishment ; and thus implying a righteous superintendence in respect to man. *Ijverje dooge haest 'es deé* q. e. *zeal* ; [earnestness, sincerity] *is never long in earning the reward it deserves* ; is always returned in its full value, is worth its weight in gold, in the sense of—the being in earnest never fails of a proportionate return, either in self-satisfaction or else in other value. *Dooge*, the third person, potential mood, of *doogen*, to be worth. *Haest*, soon. *'Es, des*, at the time, in this case. *Deé, deghe*, due value, due prosperity, success. *Je*, ever, always.

MONEY MAKES THE MARE TO GO.

In the sense of, money can do any thing ; money is all powerful. *De menig muyck's de meer te goe* ; q. e. *they are the little that give value to the great*, in other words, the humbler classes give the higher their importance ; implying the higher spring from

the inferior, that they are fed by them, that they neither could have existed, nor have continued to exist without them. The more literal translation of the original phrase is, the many are the hotbed [that which brings forward by due warmth] the greater [the rich, the richest portion] into value [power of doing good to the rest] and what other value in the eye of reason can the wealthy have? We must not be surprised if this uncourtly sentiment has been more disguised than some others to be noticed hereafter. *De menig*, means THE MANY, THE MULTITUDE; and is used emphatically for THE PEOPLE, or according to the formula of the day, the lower or less opulent class. *Menigh*, now *menig*, is the same word with the Gothic *managein*, the source of our *many*, and is used here in a substantive sense. *Muyck*, place where fruit is put to mellow and become fit for use, to be made the most of; and is the same word with our *muck*, as that which is laid together to become manure, and so of use to land. *Muyck* as an adjective is *mellow*, fit for use. *Muyck oeft*, is mellow fruit, and the source of our *meek*, in the sense of tender, gentle. *Muyck's* sounds *makes*. *De meer* is used in the substantive and collective sense of the upper or opulent class, the GREAT or few, as opposed to *de menig*, the majority or most, and thus the public, and in a true sense that which is above all the rest; overweighs a minority. *Goe* is a very old and familiar abbreviation of *goed* in the substantive sense of riches, means, power, value, and, not unfrequently, of importance. The MARE used in the modern form of this saying answers to the *meer* of the original, and is evidently meant to convey the idea of the animal designated by that term. But the word had, at one time, in our language the precise meaning with that given to the original *meer*, viz. GREAT.

“ Wherefore be wise and acqueintable
 Godelic of word and resonable,
 Both to lesse and MARE.”*—CHAUCER.

Goe, goed, riches, power, that which is worth having or being.

Dien't hert door't GOE *gewis verheugd verschaft een stedigh feest vol vreugd*; q. e. *he who takes delight in a good conscience has provided himself a constant feast*. HEYNE. *Meer*, more, greater. *Te goe*, into value, worth.

THE GREY MARE THE BETTER HORSE.

That is in the household spoken of, the woman controuls the man, has an undue influence, one derogatory to the other. *Die greie meer 'es de beter oyt's*; q. e. *whoever humours the other the most will be the master of him* (get the upper hand). *Greie* is the subjunctive form of the old, and now obsolete, verb *greien*, to be agreeable to, to gratify, to please, from the old French *gré*, inclination, yet surviving in *bon gré*, *mal gré*, *agréer* &c., and grounded in the Latin *gratus*. *Grein* is a term for a favourite friend, a dear friend. *Oyt's*, ever is, is always. The original form of the saying applies to either sex, and imports, the surest way to acquire an ascendancy over another is to gratify every wish and caprice without hesitation, and thus the stronger minded are overcome by the weaker, the unsuspecting by the cunning; and instilling that low cunning is an overmatch for any rate of intellect when put off its guard by cajolery.

FOR THE LIFE AND SOUL OF ME.

As when we say in familiar discourse, “I cannot do it for the life and soul of me;” importing, do all I can, I cannot do it; and implying, come to my

* I. E. to those beneath you and those above you, the little and the great, and consequently to all.

assistance, lend your hand. *Voer dij laf aen! so al af mij*; q. e. *come lazy one lend your presence, and then I, at least, shall not have to do all*; set yourself, you idle one, to it [come forward] and all the burden will not then fall on me alone; and implying in so far as the assistance you lend I shall be relieved. By inference, the act in question is one not to be done by the personal exertion of him who uses the phrase, without further help [means]; if it is all to rest upon one pair of shoulders it can't be accomplished. *Voeren aen, aen voeren*, to introduce, to bring forward. *Dij*, thee, thou. *Laf*, lazy, listless. *So*, by this, thus. *Al*, the whole. *Af*, off from, removed away, made farther distant.

MUST IS FOR A KING.

This order is given with uncalled for instance, in a way where the manner spoils all. *M'haest 'es voere eck in*; q. e. *directly! spoils all the rest* [all that went before]; by adding the imperious term, *directly*, you have disgusted me, if you had not added that word I should have done as you desired, obeyed you. *M'haest, meé haest, mede haeste*, at once, positively, this instant; a term too disgustingly imperious for any one to bear with patience. *'Es, des*, as before explained. *Eck, ack*, corruption, rot, that which spoils all that it gets into. *In*, in. *Voere*, in the third person present, of the subjunctive mood of *voeren*.

THE SEAT OF HONOUR.

A jocular, but rather low expression for the nether end. *Die hij siet af aan eer*; q. e. *that which he looks the other way from as long as he lives, that with which he never looks one way*. And who ever looked the same way with that to which their backside faces, much less at that itself, although it is not necessarily invisible to any one else. The thing is thus as a natural impossibility exemplified *per se*. *Die*, that

which. *Hij*, he. *Aan sien*, *Zien aen*, to look upon, to cast the eyes upon. *Af aan*, off from upon, contrary to upon.

IT MAKES MY BLOOD RUN COLD.

Meaning, it puts me in a passion, it exasperates me; and said when something takes place which has a strong effect upon the feelings. '*Et muyck's meê bloed er een kule*; q. e. *the muck when blood is joined with it* [poured upon it] *soon grows hot*; soon generates heat: a phenomenon known to every one. So that *it makes my blood run cold*; is, as it sets me all on fire, it inflames me, puts me in a heat. *Cold* falling into the travesty from similarity of sound has, both disnatured the phrase, and made it literal nonsense. '*Et, het*, it. *Muyck*, as before explained. *Een kole*, a fire, whence our term *coal*.

IT RUNS LIKE SMOKE AND OAKUM.

As a familiar way of saying that some story or news is spread perceptibly all round, but by silent continuous progress. '*Et runne lyck smooke aen de ho kome*; q. e. *it runs as smoke climbs upwards*; it spreads as smoke rises up [ascends] and thus perceptibly, silently, unerringly, and continuously from its cause, source. *Runnen*, *rennen*, *rinnen*, to run, also to issue gradually from. *Lyck*, *gelyck*, like to, as. *Ho*, *hoo*, *hoog*, aloft. *Aen de ho*, on high, aloft, *Smoocke*, *smuyck*, *smoke*, whence *smokkelen*, to smuggle in the sense of, to act by silent progress; *komen*, to come, to approach, and here as well as *runne* in the subjunctive and older form of tense. *Smoke* was formerly spelt *smolke* by us.

"And lyghtly our Lord, at her live's end
Hath mercy on such men, that so evil may suffer,
And the SMOLKE and the smoulder that smyte in our eien."

Vis.—PIER. PLOWM.

HE FRETS HIS GUTS TO FIDDLE STRINGS.

A familiar, but rather coarse way of expressing

the sense, that the person in question is in a state of constant [unremitting] distress of mind, mental torment. *Hij verete's 'es quaets*; *te vied hel streng's*; q. e. *he is the food of bad feeling*; in respect to malice hell is powerful; he is eaten away by evil passion! in the affair of malevolence hell is strong. *Verete* as the participle present of *vereten*, to consume, to feed upon, to gnaw away, and thus as—the eating or food. *Quaet*, *kwaed*, mischief, wickedness. *Vied*, hatred, malice. *Hel*, hell. *Streng* strong, mighty. *'S is*, is. *'Es*, *des*, as the genitive article. *Verete's* sounds *frets*.

HE HAS TOO MANY IRONS IN THE FIRE.

Importing, that the person in question, has too many calls upon his time and attention to allow him to give a sufficiency of either to that which he undertakes. *Hie haest te mene "Heer aens" hin dij vaer*; q. e. *here probably are too many "Your master calls you!" to expect [await, stand in awe of]*; and thus, in this case he has no time to spare for elsewhere; and so imports—here is no time to be thrown away by him on other concerns, no spare time. He has too much to do to attend to any thing besides. *Hie*, *hier*, here. *Haest* perhaps is—may be is. *Mene*, *menigh*, many. *Heer aens*, calls to attend on the master. *Heer*, master; *aens* an informal plural of *aen*, and so as *ons*, if we may use the expression. *Hin*, *hen*, *heen*, hence. *Vaer*, fear, dread, anxiety; *dij*, to thee.

SET A BEGGAR ON HORSEBACK AND HE WILL RIDE TO THE DEVIL.

A saying which expresses the opinion, “that an unexpected or sudden accession of wealth, to a badly educated person, will do him more harm than good;” that it will bring misery instead of happiness, from want of his knowing how to make the proper use of it. *Set er begeere aen oors vack, end hie wel*

reed t'u 't evel; q. e. *set cupidity at the entrance of hearing and you completely prepare the evil*; that is, listen (give audience) to the suggestions of irrational desires [wanton wishes], and you prepare your own misery. *Vack*, is an opening, entrance; and the *b* and *v* are nearly allied, indeed interchanging sounds; *bloed*, *blood*, *vloed* and *flood* are the same word, as will be explained. *Begeere* the participle present of *begeeren*, to desire, to wish for anxiously, to long for, and thus cupidity. *Hie hier*, here, in this case, then. *Wel reed*, quite ready; *reed*, *gered*, prepared. *T'u* for you, to you. *'T evel*, *het evel*, the evil, the mischief—the devil; if you will. *Oors*, of the ear.

GO TO THE DEVIL AND SHAKE YOURSELF.

Used as a half-angry answer to one that comes to consult whether he shall resent some trifling or supposed affront he may have had offered him, or fancied; and in doing which you are inclined to think him either trifling or troublesome. *Goe t'u! dij 't evel aenschick' uwer self*; q. e. *I wish you well [well out of it] but you must settle the affair yourself*; good bye to you! pray attend to your own concerns yourself. This *goe t'u* is, the Go to! *Goe to!* we meet with in our old plays. *Goe* as before explained, *'t evel*, the evil, sounds *devil*. *Aenschicken*, to arrange, to put in order, to make up, to adapt. *Dij*, thee, thou.

HE IS AS PROUD AS A DOG WITH TWO TAILS.

Applied, I believe, by one who being under the necessity of referring to some superior, with whom he is placed in relation, is treated by him repulsively. *Hie is als berouwd als er d' oogh wijse t'u 't el's*; q. e. *It is all a state of dudgeon with him, as you must have perceived by his eye his thoughts are all in another quarter*; its all mortification with you, as you see by his countenance he is not attending to

you. And thus imports some case of injustice [distress] represented for redress to a Jack in Office, but meets with no redress from the ruffian, who is most probably thinking of the dog or cat by his side all the time. *Hie* here. *Als*, as. *Berouwd*, penance, state of mortification. *Oogh*, oog, eye. *Wijsen*, to indicate, to be the index of, to point out. *'T*, 'et, *het*, it. *T' el 's*, *te el is*, towards somewhere else, in another direction, a different way. *El*, is here the adverb elsewhere, no where there. *Berouwd*, by the interchanging sounds of *p* and *b* sounds *proud*.

TEACH YOUR GRANDMOTHER TO SUCK EGGS.

A roughish manner of rejecting some advice or opinion not suitable to the occasion in question. *Dies uwer geraeden moed*, *Heer*, *te soeck is* ; q. e. *in this case*, *Sir*, *whatever you can devise is no service* (is lost); upon this occasion, *Sir*, your council is out of place. *Geraeden moed* corresponds nearly with the Latin *consultum*, in the sense of that which is done upon the best consideration, and thus the best opinion that can be had; but is here used somewhat ironically. *Heer* (*Sir*) shoved into an answer given to a friendly offer of advice adds to the crustiness of the reply. *Geraeden* sounds as *grand* and *moed heer*, as *mother*.

THE DEVIL TAKE THE HINDMOST.

Said upon an occasion, where it is evident that somebody must get into a scrape, but number one is the principal concern; or where each had rather the scrape should come to the turn of any of the others than to himself. *Dij 't evel taeeke! dij hye aen m' hoest!* q. e. *for thee the evil task! work away! and puff and blow!* for you the vexatious job—keep to it till you are out of breath (till you wheeze). And thus implying,—I desire you to take the trouble out of my hands at your own expense. *Taeeke*, an obsolete term

for task, job, *Hyen*, to vex, to molest. *M' hoest*, *meé hoest*. *Meê*, *mede*, *met*, *mît*, with, till it is as with, till as desired. *Hoest*, cough, difficulty of respiration, wheezing.

IT RAINS CATS AND DOGS.

That is, the rain is violent and drives to the face. *'Et reyn's ketse aen d'oogs*; q. e. *this is a proper current into the eyes*; it is a thorough drive upon the eyes; it is as if its only object was our eyes; how properly it besets one's eyes! The phrase is evidently jocular in both travesty and original; and evidently spoken by one who had been peppered by some driving storm of rain. *'Et, het*, this, it. *Reyn*, pure, unmixed, proper, sheer. *'S*, is, is. *Ketse*, as the participle present of *ketsen*, *kitsen*, to chase, to drive on after, to pursue, to hunt. *D'oogs*, *de oogs*, the eyes.

THERE IS NOT A PIN TO CHUSE BETWEEN 'EM.

In the sense of, chuse which you will, the choice will be a bad one, and said of persons or things equally worthless. *Daer is nood er pijn t'u Gheus bij te winnen*; q. e. *you must take a little pains before you get any good out of a vagabond* [worthless wretch]; there wants a little trouble to squeeze any thing worth having out of a proper beggar; to get any thing from one who has nothing is a troublesome affair. *Gheus*, beggar, *nood*, necessity, need, *pijn*, trouble.

I GAVE HIM A ROLAND FOR HIS OLIVER.

In the sense of, I gave him as good as he brought; I treated him as roughly as he did me; and implies I made him repent of his rudeness [insolence] and showed him I was not to be ill used with impunity. *Ei! geeve hem er rouw lang voor 'es hol ijver*; q. e. *aye! give him there reason to repent for a long while of his mad zeal* [officiousness] *in this affair*; make

him remember it long. *Ei ! eh ! aye ! Geeve*, give. *Rouw*, repentance, sorrow, grief. *Hol*, outrageous. *Ijver*, zeal, warmth, ardour, but with *hol* it bears the sense of over-zeal, ill-timed zeal, mad-zeal.

HIE LOOKED AS MELANCHOLY AS A GIB CAT.

A ludicrous, but common expression, used by one who sees another with a woeful and dejected countenance ; but with whom it is evident he has not much fellow-feeling, either from knowing him to be an undeserving person, or from believing him to have met with no more than his desert. *Hie luck's als mal aen kole als er kipt guijt* ; q. e. *here luck has fallen into as silly a scrape, as the rogue who is nabbed has* ; the case in question seems one of a same ridiculous sort, as when a rogue is fool enough to let himself be taken up ; and meaning, he looks like a fool for his pains ; he deserves what he has met with for his folly. *Luck*, is as accident, personified by the person in question. *Kole* (now *kool*), fire, as exemplified in a burning piece of coal, wood, or turf, but here used in the sense of disaster [any kind of misfortune] ; as when we say “ he fell from the frying-pan into the fire ; ” which is as, he fell from one misfortune into another still greater, more complete. *Kippen*, to lay hold of, to catch suddenly, vulgarly to nab. *Guijt*, is as the worst kind of ruffian, thief, villain, one that is a rogue in all senses of the word and sounds *cat*.

OH ! THE PRIDE OF A COBBLER'S DOG !

Said of a person who prides (values) himself upon some employment which is either derogatory to him, or at least does not raise him in the esteem of others. *Hoe die breyde af de koppeliers doogh !* q. e. *how this person glorifies himself from a pandar's lucre* ; how he glories in [swells out, vaunts of] the profit (liveliness) made by a disgraceful

office. *Breeden, breyden*, to amplify, to expand, to dilate, to boast. *B* and *p* interchange, so that *breyde* sounds exactly as we utter *pride*. *Koppeler*, a pimp, a go-between; now spelt *koppelaar*.

GREAT CRY AND LITTLE WOOL.

A great fuss about nothing, great bustle about some trifle. *Gereedt kraeije aen littel woel*; q. e. *Crow gets ready upon a slight disturbance, crow soon takes alarm*; alluding to the sort of instinctive exhibition of alarm, so remarkable in that bird, which is thus an apt type of needless apprehension. *Kraeije* (now *kraai*,) Crow; the source of our verb *to cry*; as well as of the Dutch *kraaijen*, the Italian *gridare*, the French *crier*, and *κραειν* in the same sense. *Gereiden, gereeden*, to make ready, to prepare. *Woel*, tumult, disturbance.

TO KICK AGAINST THE BRICKS.

In the sense of—to strive against general opinion, [custom] is useless [in vain]; to oppose the sense of mankind, the opinion of the world, is nonsense, foolish, unwise, not permitted. *T'u kicke, er geen's't die bruick's*; q. e. *keep it to yourself, if it is nothing that custom admits to be said*; whisper it to yourself, when it is nothing which is fit to be told in the society where you are. And thus implying, to do as others do, is safest, less likely to prove hurtful to you; more prudent. *T'u to yourself. Kicken*, to mumble, to speak within the mouth, and so not to let a word out. *Geen*, nothing. *'S, is, is. 'T, et, het, it. Is het*, is it, that is, if it should happen to be. *Bruick, bruik*, usage, custom, sounds *brick*. The phrase has nothing to do with the proverb *to kick against the pricks*, which means to do that by which injury is received; and which stands in *Camden's Remaines* in the form of, *to kick against the pricke* [the thorn, the sharp point].

HE HAS GOT THE WRONG SOW BY THE EAR

In the sense of, he has made a mistake by that which he has done; he will repent of what he has done. *Hie haest gij hotte dij wrongh so by die hier*; q. e. *here* (by this) *you have possibly prepared mischief for thyself in what you are doing*; what you are now doing may perhaps [or at once] turn into a mass of evil to yourself, and thus implying, like the travesty, you are mistaken. But if *haest* is here in the sense of *at once*, that of the original form would be, that you have actually prepared the mischief for yourself. For *haest* means *nearly, almost*, and also *quickly, soon, at once*. *Hotten*, to prepare, to cause to turn into a different form than before; and also to happen, to take place. *Wrongh*, mischief, injury. *Die*, that which is doing. *Hie*, *hier*, here. *Gij*, you. *Dij*, thee.

HE TOSSED UP HEAD OR TAIL

In the sense of, he tried by luck, as he does who tosses up; he tried for the prize in question; for the advantage to be gained. *Hie toest, op, heet oordeel*; q. e. *the trial begins below, what shall settle the case is called in the air*. And does not one of those who are to try the event cast up the coin by an effort made where he stands? and does not another call that which is to be the issue of the trial while the coin is up in the air? The original phrase alludes to nothing but the touch [the effort] made from below, and the fixing the issue by a call, while the progress of the trial is yet going on above. *Toetsen*, to make a trial [to prove] by touch, to handle, and sounds *tossed*. *Op*, above, on high. *Heet*, is pronounced. *Oordeel*, judgment, decision, issue. It is a sort of corollary of—man is tried below, but judged above. *Oor* sounds *or*. *D* and *t* being sister sounds *deel* sounds *tail, tale*. And *oordeel* is the German *vorthail*. *Hie*, here, below. In what sense can the word *tail* be

used in the expression than as the representative of another like-sounding sense ?

HE IS AS CROSS AS TWO STICKS.

A familiar way of saying, he is in a great passion (state of anger); but from the form of the expression implying no very serious cause for his being so. *Hie is als gij raase als toe steê heck's*; q. e. *this is just like you when you are in a passion at finding the town wicket [barrier] shut [closed against you]*; just so you rave when you find yourself benighted and shut out by being too late from some miscalculation of your own. And, in a small way, what more irritating or provoking? However, this is a species of vexation seldom experienced by any in England, except by those who dwell within the precincts of a garrison. On the continent this species of dilemma and proof of temper is still rife; and was in former days even so at home. *Hie*, here, now. *Gij*, you. *Raesen, raazen*, to rave, to storm. *Toe*, shut, closed. *Steê, stede*, town, place. *Heck*, wicket, barrier. 'S, *is*, is.

THE BACKWARDWAY THE BROOMSTICK.

In the sense of a bad way [a wrong mode] of raising a reputation, of making yourself famous, known. *De back waerd wee; dij beroem! stick!* q. e. *the river puts a value upon misfortune, so get yourself to be talked of! go drown!* the water has always reserved a price [remuneration] for those who suffer by it; if you are so anxious to be notorious, [mentioned in publick]; go then and drown yourself. Implying, of course, in the speaker of this apostrophe, no great regard for the person addressed by it, and that he thinks him a vain ambitious person without either talent or industry. People when they drown themselves are sure to be more or less talked of, at least for a time, and consequently then heard of, which they might not have been till then.

Bach, river, torrent. *Waeren*, to make worth of, to make account of. *Wee*, woe, grief. *Wee*, sounds way. *Beroem*, the imperative of *beroemen*, to glorify, to make renowned; and sounds broom. *Sticken*, to stifle, to suffocate and so to drown.

TO RUN THE GAUNTLET.

In the sense of, to undergo the punishment known by that name; the mode of inflicting which, is known to every school-boy. *Te ruwen* (*rouwen*) *de quant te laet*; q. e. *to repent the rogue too late, to repent of playing the part of a rogue too late*: as it is, after the punishment has been suffered. But another form of the term for this punishment was *gantelope* or *gantlop*, which I take to be, as *kwant* [*quant*] *loop*, and thus literally “the rogue’s run,” or as we now say “the rogue’s march;” and then “to run the gantelop” would be “to repent of having subjected one’s self to that punishment.” *Rouwen*, *ruwen*, to rue, to repent of, to regret. *Kwant*, *quant*, rogue, knave. *Loop*, course, settled or fixed term of going on; a *heat* as it were.

CAT-O-NINE-TAILS.

As the well known instrument for penal torture. *Guit-hoonendet’heel’s*; q. e. *completely marking disgrace on a rogue*; the completion of the villain’s shame; the infamy of him who deserves the infliction. Always however implying the sufferer to be a proper object for punishment. *Guite* (*guit*), rogue, and answers to the French *fripon*, as *kwant* does to *drole*. *Hoonen*, to stain, to dishonour, to disgrace, to mark with ignominy. The sense of the number of *nine*, as that of the thongs, has probably its rise in the analogy of the sound of that word with a portion of the phrase which I believe to be the origin of the term. The stick now used for the handle of the species of whip which now represents the phrase

is the substitute of the original unravelled portion of the rope's end, still used in the navy.

HALF-SEAS-OVER.

In the sense of very drunk, staggering drunk. *Half sie's over*; q. e. *See! half is quite out of question*; look! any one may tell he is more than half drunk; see him there! and say he is only half drunk, if you can. The apostrophe is evidently from a beholder of the drunken person to bystanders.

HE IS DRIVEN FROM POST TO PILLAR.

In the sense of, to be in a state of restless agitation, of disquietude betraying itself by outward signs. *Hij is daer even ver-on-poosd (ongepoosd) te feller*; q. e. *he is made by this in a state of even greater fury [violence] than before*; it has caused him to be even more disturbed than he was before the event in question took place. *Poosen*, to be in a state of quiet, to repose, to be still; *on* is as the negative prefix; *ver* as the enforcing prefix, as in the verbs *ver-on-ge-lucken*, to perish, to come to an unlucky end; *ver-on-gelijcken*, to do an injury to, &c. From *poosen* we have our *pose* in the sense of to bring to a stop by argument, to a stand by what we say. The root-word of *poosen* is *poos*, whence the Latin *pausa* and our *pause*. *Fel*, violent, savage, and *feller* its comparative. That the consonants *f* and *p* represent naturally connected (and even interchanging) sounds, is seen in the instance of our *pipe* and *fife*, in Dutch *pijp*, in German *pfeyff*, in Italian *pifara*, all which are the same word differently lettered. Our *fell* in the same sense, as well as the Latin *feles* or *felis*, the French *felon*, the Italian *fello* and *fellone*, evidently belong to this family of words. *Ver-on*, sounds *from*; *poosd*, *post*.

TO RAISE THE WIND.

In the sense of, to procure money or means of satisfying a debt, a wish, a want. *T'u reë's die wie innt*; q. e. *he who finds* [the means, money], *and makes his living by so doing is ready for you*; he that lends at a profit has got what you want ready for you. *T'u*, for you. *Reë*, *reede*, ready, at hand, prepared. *Reë's* [is ready] sounds *raise*. *Die wie*, he who. *Innt* collects for profit, puts together income. It is as the steward's annunciation to his employer when he applies for money to his wants.

HE IS THE FLOWER OF THE FLOCK.

In the sense of, it is he who consoles for [makes up for] the rest; he is the one whose superiority makes up, in some degree, for the inferiority of the others in question. *Hij is die flaanwe'r af de vloeck*; q. e. *he is that which lightens* [diminishes] *the curse of the rest*; it is he who makes the plague from the others (in question) more tolerable. Implying if it were not for this one the others are such fools they would drive me mad, make their education an intolerable [comfortless] job. Evidently from the mouth of some one with a large majority of fools for his children, or for some public instructor whose school is replenished with a considerable majority of blockheads. *Flaauwe*, the subjunctive mood of *flaauwen*, *flauwen*, to break the effect of, to weaken. *Vloeck*, malediction, the reverse of a blessing. The amount is, if it was not for this one the rest would drive me mad; 'r er there.

IT IS ALL MY ARSE IN A BAND BOX.

In the sense of, it is all very fine what you say, but there is nothing in it; your words [promises] are all very fine and fair, but as I know there is nothing meant by them, I wish to have no more of them. *'Et is al meë aes in er band by oock's*; q. e.

it is all carrion [worthless stuff] *with all that held it together into the bargain*; it is all rubbish as well as its former frame. Implying not only that it is rubbish itself, but that which held it and combined it is rubbish into the bargain; meaning he that said it, the speaker of it, the combiner of it. And is as a rough answer from one who has a contemptible opinion of the speech or its speaker. *Al meé, mede*, altogether, one and all. *Aes*, rotten stuff. *Band*, ligament. *By oock's*, along with it, besides, with the ligament into the bargain, and sounds *box*. 'S, is, is. By the falling in of the word arse into the travesty the phrase becomes coarse. In the original it was merely peevish and ill bred.

THE BLUE DEVILS.

In the sense of seeing every thing in a disordered [low spirited] view from a deranged state of the system; a state which presents all objects and circumstances to you in a sickly (dispiriting) point of view. *De bloed-evel's*; q. e. *the blood is in a bad state*. The phrase imports a state consequent to an undue state of blood, or derangement in the source of it. When we say, *there was much bad blood between them*, or *it occasioned bad blood among them*; blood is then as *bloot*, evident, manifest, to be seen. The French have the phrase "*se faire du mauvais sang*" in the sense of, to bring on a bad state of blood by brooding over imaginary evils.

"Soo veel schepsels, soo veel monden
Zijn 'er die Godts lof verkonden
Al de wereldt door en door."—SLUITER.

q. e. so many creatures, so many mouths are there to proclaim the glory of the Creator throughout his creation. *Schepsels* [creatures] *monden* [mouths] are instances of the two forms of plural above mentioned.

HE IS AS POOR AS A CHURCH MOUSE.

Said of one who is reduced to great poverty; of one who has little or nothing left, in a reduced state

of circumstances. *Hij is als buer als er ghierse moes*; q. e. *he stands then in the relation of a neighbour who asks you for provision* [eatables]; implying, the true poor are to be considered as much objects of relief as your neighbour and equal would be if reduced to want. And is here spoken as from man to man in regard to some one who asks alms; a beggar. *Buer, buur*, neighbour. *Ghiersen*, to ask in a deploring tone of voice, to beg. *Moes*, victuals. Hence *almoes*, alms; which then consisted, in great part, of the slices of rye-bread, that served as plates, in the same way those of wheat now do to the labourer's meal; and, I suspect, the custom of laying bread beside our plates at the meals of the present day has its rise in the above usage of former times. *Chaucer*, spells the word alms, *almous*, *almose*, *almesse*, *almesse's* in different parts of his works.

BY HOOK OR CROOK.

As in the phrase "to get by hook or crook;" in the sense of, to get by any expedient, to stick at nothing to obtain the end; not to be over nice in obtaining your ends. *By hucke o'er krooke*; q. e. *by bending the knees, and by bowing low*, or as we now say, by bowing and scraping, by crouching and cringing. *Hucken* is to bend, to sink down by one knee, while the other heel is scraped out backwards; in fact the way used by clowns and clodhoppers fifty years ago, when they entered the room of the man of power; and, in reality, the type of the performance of the courtier when he kisses the hand of his master in expectation, or in acknowledgement, of favour. *Kroocken* is to bow low, to *crook* the body forwards, in sign of prostration [external homage]. Both words are as the old form of contraction usual for the participle present in *ing* of which *e* is the known abbreviation. The *ing* is obsolete in the Dutch, and *ende* has taken its place

Kroocken, krooken, kroken are the same word, and grounded in *krucke, kruk* (crutch, in the sense of a staff with a crooked handle, in Latin *crux*) ; but is as the more ancient *kro-ig* in the adjective sense of bent, curled. Of *kroocken* we have both our *to crook* and *to crouch*, in the sense of *to stoop to*, and so to court, to do as is done at court, to cringe. *Hucken* is grounded in *hacke, hak*, the same word with our *hock* or *hough*. *O'er, over* (over and above).

“ But finally ycomin is the day
That to the Cherch, both twey* ben they went
For to receive the holy† sacrament.
Forthe came the preest with stole about his nek,
And bade her be like Sara and Rebek,
In wisdom and in trouth of Marriage ;
And said his orisons as is the usage
And‡ crouched them, and bad God shuld them bless,
And made all sikre 'ynow with holiness.”—CHAUCER.

NEEDS MUST WHEN THE DEVIL DRIVES.

In the sense of *resistance is vain where the cause is so powerful as to exceed the means of overcoming it* ; and thus the expression of a reluctant submission to what is coming on. *Nood's meest wen't evel te rijf's* ; q. e. *necessity is the master where there is no match for it* ; necessity has the upper hand when misfortune pours in too fast. *Meest*, most, but used in the substantive sense of *het meest*, that to which all else is inferior ; and thus as *master* or mastery in the strongest import. *Te rijf*, too *rife*, and thus too abundant, too prevailing, too general, overpowering. *V* and *f* have the same sound in Dutch, and had once with us. *Nood's, nood is*, necessity is, need is. *Need's must is nood's meest*.

* Together, one by the other, in Dutch *by een*.

† Marriage is so held by the Catholic.

‡ Made them bend their heads to him, as the catholic priest makes such do to receive his formal benediction. Mr. Urry is wrong when he explains the term *crouched*, as *crossed*, i. e. signed with a cross.

HE TURNED THE TABLES ON HIM.

In the sense of *he shewed him where he was wrong in that which he had said or proposed*, and thus damaged his case, spoilt it for him; put it in another view than that he had taken of it and so changed his opinion. *Hij toond die 't evel's aen hem*; q. e. *he showed him what was wrong in that which he had been saying*; he showed him the defects of the case as stated by himself; he pointed out to him where he was mistaken, and thus gave him the choice of setting himself right or not. The second *o* in *toond*, as prolonging the sound of that letter, is not unaptly represented in the modern form of the phrase by *r*, the true letter of continuing sound in our language.

WINDFALL.

As some unexpected piece of good luck; some unforeseen benefit; some good fortune that takes by surprise. *Wie innt val*; q. e. *that which fortune [luck] brings in to us*. *Val*, fortune, and also any thing which gratifies, gives pleasure; that which could be wished. *Vallen* means to suit, to please, hence our *to fall in*, as to concur, to agree. *Gevallen* is to charm, to bewitch, to delight. I cannot think with our dictionary makers, the word is as *wind* and *fall*, and so as something the wind has made to fall. For in that sense, if a man's house is blown down or his hat off his head, either would be a *windfall*. But no one, I believe, ever called either of these events a windfall. *Val* (pronounced *fall*) is ever as something that suits or pleases. *Het eeten heeft nog geen val*; is, the food has no flavour in it, is not according to taste, gives no pleasure. *Die woorden hebben hier geen val*; is, these words have nothing which pleases, suits, allures in them. *Wie*, what. *Innen*, to bring in, to produce as income, to gain by. We say of a remedy which gives unexpected relief from pain, "it acted like a charm upon me."

A JEW'S EYE.

As in the phrase "that is worth [as precious as] a jew's eye;" in the sense of, something most precious, most fortunate. *Er gewisheid*; q. e. *a certainty*; and, as such, relief from suspense, the worst of mental tortures, its cessation the greatest of mental pleasures. The phrase is never used, I believe, but in reference to the announcement of an unexpected relief to anxiety or distress; or else on finding relief by some medicine in case of great pain or danger. The *d* represents at the end of some words a very evanescent modification of sound; far less forcible than that of its relative *t*. *Sijde*, *sijd* *sije*, *sij* (silk) are the same word differently spelt.

DEAD AS A DOOR NAIL.

A jocular expression for, completely dead, utterly lifeless, past all hope. *Die heet als er door 'n heel*; q. e. *this is what you may call being quite gone* [all over]; this [the corpse in question] may properly be said to be no more; this may really be said to be a case of *all over*. Evidently an expression used by one who looks at the body, and sees the dismal figure it presents. *Heeten*, to say positively, to call, to name. *Door in heel*, quite gone by, and equivalent to the French term *trépassé*, in the sense of dead, passed away, gone elsewhere, gone out of sight. *Il est pâle comme un trépassé*, he is as pale as death [as a corpse]. We say as pale as *ashes* in the same sense; but the word *ashes* is not here as *cinders*, but the remains when life is gone; the corpse. *Ashes*, as corpse, is the travesty of *aes is*; q. e. *carriion it is, dead meat it is*.

IN LOB'S-POUND.

As in the phrase, "he is in Lob's-Pound;" and in the sense of, he is in disgraceful confinement [detention], in durance vile. *Inloop 's bchoond*; q. e.

transgression [infraction] is hereby disgraced ; has met its due reward, the prison ; the marauder is in that state of shame which is proper for him [for his transgression] ; for one who trespasses upon another's rights or property. *Inloop*, incursion, passing the due boundary of property ; infraction upon rights [property]. *Behoond*, beshamed, exposed to shame, made infamous. *B* and *p* being as every day commutations of sound : pronounce the *p* in *inloop* as *b*, and the *b* in *behoond* as *p* and the original phrase then sounds in *lob's-pound* ; and means disgrace brought on by transgression and so a gaol. When Johnson defines (as he does) the phrase to mean a prison for sturdy beggars, it is an ignorant *ipse dixit* and as partial as ungrounded ; unless under the words *sturdy beggar*, every breaker of the law from the highest to the lowest is included. Charles the First was as truly in *Lob's-Pound*, while in durance, by the true sense of the term, as the most friendless vagrant ever committed by a justice of the peace

“ But was it not thou
That gave Crowdero quarter too ?
Crowdero, whom in irons bound
Thou basely THREW’ST INTO LOB’S POUND,
Where still he lies, and with regret
His generous bowels rage and fret :
But now thy carcase shall redeem
And serve to be exchanged for him.”—HUDIBRAS.

THE COCK OF THE ROOST.

Expressive of a vain entertainer of those whose company he imagines add to his importance, or by whom his vanity is flattered ; as distinguished from the frank ; generous and friendly host. *Dij gack hof de rust* ; q. e. *thee a fool ; the rest applauding company* [courtiers, adulators], those who feed thee with flummery ; cheer all thee does and says. *Gack fool*, simpleton. *Hof*, a shouting, a cheering, a huzza. *De rust*, the rest, the others.

COCK-A-HOOP.

As in the phrase *he was all cock-a-hoop bout it*, and in the sense of, a person's being in a state of over-expectation from the excitement of his wishes [hopes]. *Gack er hope (hoop)!* q. e. *fool there! hope on* [if you like it]; implying nobody would have any hope in the case in question but a fool, or one like himself. *Hope, hoop, hope*, confidence, reliance. *Cock-tail*, in the expression *he is such a cock-tail fellow*, or *she is a cock-tail lady*; and importing that he [she] assumes an undue importance, arrogates an unbecoming consequence, and in so doing makes an object of ridicule for others. *Gack-te-heel*; q. e. *quite a fool, a proper fool, a complete laughing-stock*; and such is a *cock-tail gentleman*. *Te heel*, wholly, entirely; or as we say, *to all intents and purposes*. Unless the phrase was as *gack te el*, q. e. *fun for others*; a fool to another, and thus a voluntary and a cheap laughing stock for any one. *Te el*, to another, to any one, all else.

A COCK AND BULL STORY.

In the sense of, a tedious bothering prosy narration, concerning something in which the hearer, at least, has no interest. *Er gack aen bol stoore je*; q. e. *a fool is always a bother to him who is not one, to him who has any understanding*. *Aen bol*, upon the understanding. *Stoore* as the participle present of *stooren*, to disturb, to confuse, contracted from *stoorend, stooring*, disturbance. *Bol*, head, intellect.

A LIGHT HEART AND A THIN PAIR OF BREECHES.

In the sense of, a cheerful appearance (the putting a cheerful face upon events, viewing them on the bright side) is of great use in life, and belongs only to happy natures. I do not know that the phrase is ever used, except in the old and now vulgar saying of "a light heart and a thin pair of breeches,

go through the world my brave boy (boys).'' *Er lightart aensien ver af berits 'es*; q. e. *a cheerful countenance has a great effect*, goes a great way here. The words which follow the travestied phrase are an addition of an after age, implying the moral consequence of such disposition of mind. *Ligtart* was formerly spelt *licht-hert*, and is the source of our term *light heart*; whence *light-hearted* in the sense of, endued with buoyant spirits, cheerful, gay. *Aensien* is here in the substantive sense of countenance, aspect, appearance. *Opritsen* is to cause sensation, to have an effect upon, to excite attention. *Ver af beritsen*, to make [cause] a far spreading [far felt] sensation. *'Es, des* on this account, viz. from the possession of such quality. *Beritsen* is the same word as *opritsen*, with the impletive prefix *be* instead of the elevating *op, up*. *Ver af*, far away, far off. The Dutch say *lighthart en treurt niet*; that is, *light-heart lets nothing grieve him*; takes all in good part. *Er*, there.

STRUCK ALL OF A HEAP.

In the sense of suddenly bewildered by some unforeseen event; caused suddenly to be in a state of mental derangement (disorder, confusion). *Strack al overhoop*; q. e. *straight* [directly, at once] *in a state of confusion*; turned topsy-turvy all at once. *Strack* (*strak*) in an instant, immediately. *Overhoop*, in a state of confusion, disorder, in a heap. *Over*, sounds, of *a*.

HE CUT THE GRASS FROM UNDER HIS FOOT.

In the sense of, he supplanted him, he rose from an inferior to a higher station suddenly, but foully, unfairly. *Hie guit tije gerasch; vrom ander; hij's foute*; q. e. *here the rogue prospers* [flourishes]; *it is otherwise with the frank-minded* [free spoken] *man*; *he is always in the wrong* [to blame]. In the way of the world cunning insures success and applause, frank-

ness the reverse : and implies, low cunning is an overmatch [supplanter] in a competition with unguarded candour. *Hie*, here. *Guit*, the crafty rogue. *Tijen*, to thrive, get on. *Gerasch*, rapidly, suddenly. *Vrom*, *vromme*, honest, candid, sincere, endowed with probity, integrity. *Ander*, on the other hand. *Hij* 's, he is. *Foute*, *faute*, fault itself, failure personified. If you put *feet* instead of *foot*, as is sometimes done, *feet* is then as *vied*, *i. e.* an object of hatred, a hateful object ; and it comes to the same sense. *Vied*, sounds *feet*.

HE IS NO GREAT SHAKES.

A familiar way of saying the person in question is no great things ; has not much in him ; is of inferior quality. *Hie is nauw gereed schie hexe* ; q. e. *it can hardly be said we have here a conjuror to suit every occasion* ; here is one who will not be found a wizard ready for all cases ; and being ironically spoken implies he is *no conjuror*, as we say, and mean he is a fool [stupid person]. *Hie*, *hier*, here. *Nauw*, scarcely, hardly. *Gereed*, ready, at hand. *Schie*, *schielick*, at once. *Hexe*, *heckse*, a witch, an enchantress, a conjuror, in a general sense ; the same word with our *hag* in the same sense, also with the Spanish *hechizera*, and evidently connected with *Hecate*, as the vaticinating goddess ; *hecateia carmina*, magic verses, spells, charms. *Nauw*, sounds *no* ; *gereed*, *great* ; *schie hexe*, *shakes*.

HE PAID THROUGH THE NOSE.

In the sense of, he paid too much ; made a disadvantageous bargain. *Hij paijt seer rouw die noose* ; q. e. *he paid severely* [cruelly, atrociously, in a shameful manner] *for this misfortune* [bad concern] ; he paid a cruelly high price for that which could only be the cause of repentance and regret to him (for having done so), when he viewed the case

in a cooler moment. *Paeijen, paijen*, to satisfy, to pay, to appease. *Seer rouw*, very roughly; we say he was *roughly handled*, in the sense of he was ill-treated, misused. *Noose, noyse*, nuisance, mischief. *Seer*, very; and *seer rouw*, sounds as we utter *throw*.

HIE DOES'NT CARE TWO STRAWS FOR HER.

In the sense of, he has ceased to be her dupe [to be made a fool of by her]; and implying, she is vexed at the loss, feels herself to blame and would treat him otherwise if he would give her an opportunity. *Hie dus endt keye'r; t' u sterre rouwe 's voor eer*; q. e. *here [on his side] the fool's part is closed for ever; to you, you stern (perverse) one, regret presents itself for your share; folly ends with him; with you [the female in question] repentance comes too late into the field. Hie*, in his case. *Dus*, thus, so. *Enden, einden*, to finish, to cease. *Kay, key, keye*, fool, madman. *Maer wat een malle kay is Meester Kackedoris*; q. e. *but what a whimsical fool this Master Kackedoris is. Sterre, starre*, a very antient, but sound, term for obstinate, inflexible, hard-hearted. *Rouwe*, regret, grief, sorrow, mourning. *Voor eer*, for ever.

A' KIMBO.

As in the phrase *to set the arms a' kimbo*, and in its well known sense. In respect to the source of this word, it appears to me Johnson has been misled in referring it to the Italian *a schembo*; q. e. *in a slanting position*; and for which purpose the term *a schimbescio* might have served him better. The word *kimbo* is spelt also *kembo, kembow*, and by Chaucer, *kenebowe*.

“ The hoost made a hidouse cry in gesolreut haut
And set his hand in *kenebowe*; he lakkid never a faut.”
The Merchant's Second Tale.

I take the word to be compounded of *keen*, in the meaning of pointed and of *bow*, in that of the instrument known by the term; and to be as *a keenbow* in the import of a bow a bending [formed into a point; with a point]; and to set the arm [hand]; *a kimbo*, is to place it so as necessarily to cause the representation of a pointed arch [bow, bend] by the inflexion made. To bend the arm *aslant*, as former derivations import, is not necessarily to place it in the position known by the term *a' kimbo*; for, if we point to something at a short distance from us, we place the arm *aslant*, but not *a' kimbo*. Upon such quicksands, I suspect, words are never grounded. *Keen* in the original import is strictly as pointed, but applied in the course of usage, for sharp in all the relations of that word; and suits either the razor or the sword, and with equal propriety, when the state of either is such as to answer [point out] that term. The word is of the same stock as *kiem*, *kene*, *keen*, the shoot of a germ [a sprout] and thus affording in itself a simple and natural type of pointedness. The word derives from the thema *ke-en* (to turn, to change into) and thus implies the first turning or change of appearance of all germination, viz. *the point*. Of this in another page. *Bow*, means simply *a bend*, hence the use of the term in *rainbow*, the *bow* of the ship, the *bow* of the dancing master, the courtier, the *bowstick* of the fiddle, or as Johnson defines it, "the instrument with which string-instruments are struck."

TO RUN A RIG.

As in the familiar phrase, *to run a rig upon a person*; in the sense of to make a butt of him, to make him the aim [object] of ridicule, to reduce him to silence, to put him in the wrong, to make him the sufferer and so silence him, quiet him. *Te ruwen arig*; q. e. *to quiet the malicious one*; to silence the arch-taunter, to settle to rest the

sneering jester, by making a jest of him first. *Roeuwen, rouwen, ruwen*, to quiet. The phrase applies only to one known for his scurrility, and thus implies a just punishment. *Arrig, arig, arrigh, arigh*, has become in a modern form, *argh, ergh, arg*; in the sense of sly, arch, satirical, malicious, &c. *Arren*, means, to be in a bad temper, to be angry; and is the root of the above *arrigh*.

A KETTLE OF FISH.

As when we say, "what a kettle of fish this is!" and in the sense of, "what a difficult affair this is to deal with! how troublesome to manage!" *Er kittele, of vies*; q. e. *you may meet with one who is pleased by it* [tickling], or *you may meet with one that don't like it* [whom it makes angry, provokes]; and thus implying—you had better let the affair alone, it is a delicate uncertain concern. An affair of which you cannot foresee how it may turn out [the end of.] *To tickle*, is to excite, and the result of excitement may be either pain or pleasure, and in the first case, at all events, is followed by the resentment of the object *tickled*. It is the uncertainty of the issue of *tickling* which is the ground of the expression as above applied. Hence its meaning of—a dangerous affair to meddle with. *Kittele* as the contraction of the participle present of *kittelen, kettelen*, to tickle, and thus a *tickling*. *Of*, or. *Vies*, morose, cross, whimsical, one easily displeased, of uncertain humour. *Ketelaghtig peerd*, is a *ticklish horse*, one dangerous to ride.

"How shall our author hope a gentler fate,
Who dares, most impudently, not translate;
It had been civil in these TICKLISH times,
To fetch his knaves and fools from foreign climes."—SWIFT.

THERE IS A ROD IN PICKLE FOR HIM.

As when we say, *if he does so and so, there is a rod in pickle for him*, and in the sense—if he does

that which is alluded to, he will be brought into trouble by it; he will find a danger which he did not foresee [expect.] *Daer is er radde hin pick el voor hem*; q. e. *if he does what he proposes he will at once excite vengeance* (ill-will) *in another quarter* [in one he don't think of]; literally, there is there, instantly, hence, ill-will from another quarter for him. And thus as, if he perseveres in this course he will incur a resentment he don't expect. *Radde, rade, raede, drade* rapidly, at once, *instanter*. *Pick*, resentment, hatred, rancour, pique. *El*, elsewhere, some other place. *Voor hem*, for him, before him. *Radde*, sounds *rod*.

TO PAD THE HOOF.

A homely expression for to go on (travel on) foot; and implying the being reduced to the necessity of so doing from want of means of going in any other way. *Te pad tije hoef*; q. e. *to the foot path want brings*; absence of means [money] reduces to the foot path [to travel on foot]. *Hoef, behoef*, want, behoof, indigence, necessity. *Tijen*, to lead, to draw on, to bring to; and here used in the subjunctive mood. *Pad*, means specially the foot-path, as distinguished from the horse or carriage road. When we say, "he was forced to pad the hoof," the sense is, he was driven to that mode of travelling from want, destitution, poverty, and *forced* is pleonastic. *Behoeven*, is our *to behove*, in the sense of to be obliged, to feel it our duty, to feel we ought, to feel the necessity of.

DUMB FOUNDED.

Perplexed [astounded] from something said, from the news of some unexpected disturbing event *Dom van d'heete*; q. e. [struck] *dumb by what is said*; speechless from that which is told; unable to say a word after what you have heard. *Van*, from. *D'heete, de heete*, may be either as the contracted

participle present of *heeten*, *hieten*, to say, and thus as that which is saying, or as *geheet*, a command, an order. *Van*, in German *von*. *Dom*, stupid, senseless, stupified, hebetated; hence our word *dumb* where the *b* has been introduced in the course of use. *Plum* was formerly spelt *plumb* (BAILEY'S DICTIONARY) and the *b* in *dumb* is equally paralogical.

HAND OVER HEAD.

As in the phrase, *he went on hand over head*; in the sense of he went on regardless of danger; in a reckless manner. *Aen de voor hoede*; q. e. *at the advanced guard* (*avantgard*); thus at the post of danger; in the crimp's phraseology, *at the post of honour*; in that of plain people, at the place where he exposes himself unnecessarily to risk; and implies he acts like a fool by so doing.

HE WAS AS BUSY AS A HEN WITH ONE CHICKEN.

Said in ridicule of one who is employing himself gravely in something essentially unimportant; one who is treating a trumpery business with an air of importance; one who is making much ado about nothing. *Hij wasse als boose, als er hen wijse wan schick in*; q. e. *he became quite furious, when it was proved to him, that all which could come from what he had been so busy about must be failure* [had nothing in it]; he became like a devil, when it appeared all he had been about was wrong from beginning to end [a bad arrangement, ill managed concern]. *Boose*, outrageous, furiously angry. *Wassen*, to wax, to become, to grow. *Wijsen*, to point out. *Hen*, from hence, from this. *Wan*, bad, useless, vain. *Schick*, arrangement. *In*, in.

TO CALL OVER THE COALS.

In the sense of to lecture a person for something he has done, to take him to task, to talk to him

with a grave face. But the phrase is never used in a serious sense; when a man is to be tried for his life, we don't say, *he is to be called over the coals*. *Te kal hoeve er dij koel's*; q. e. *to a long prozy story it is necessary thee should be cool* [in order to keep your countenance, to look grave, and not laugh outright at the speaker]. *Kal*, a long discourse, story, prozy talk. *Hoeven*, to believe, to be requisite. *Dij*, thee. *Koel's*, is cool, be cool, art cool. The phrase is generally used in regard to some intended official enquiry into a government fraud, thus in no serious light, but rather as a good joke, as they say. *Koelsmoeds*, is a familiar term for dispassionately, temperately; and equivalent to the French, *de sang froid*, and our, in "cold blood." But the similiarity of sound between *koel's* and *coals* having brought the last term into the form of the travesty, has brought with it the incongruous notion of *heat*, and thus of passion (anger).

HE IS GONE TO DAVY'S LOCKER.

The sailor's phrase for, "he is gone to heaven;" "he is gone for ever;" "he is no more." *Hij is gaen toe die eewig's luck er!* q. e. *he is gone to him who is eternal* [to eternity itself]! *may happiness attend him there* [luck to him]. HE IS GONE TO DAVY JONES'S LOCKER, is in the same sense. *Hij is gaen toe de cewig! je hone sij 'es luck er*; q. e. *he is gone to the eternal! may he meet with everlasting favour*. By the form of its travesty, the affectionate, resigned, honest, manly self-communion and naturally resulting prayer of the friend is degraded to an unmeaning buffoonery, in reference to the most trying event the heart of friendship can experience. *Gaen*, *gegaen*, gone, passed on. *Die*, he who. *Eewig*, *eewigh*, eternal, ever enduring, without end. *Luck*, the imperative of *lucken*, *gelucken*, to meet with good fortune, happiness, that which is to be wished for. *Hone*, *hoon*, favour, grace, patronage,

with which *honor*, *honos*, *honestus*, &c. are of the same stock. *Hoon*, has also the import of injury, disgrace, anger, indignity, indignation; but then springs from an entirely distinct thema, one to which the French *honnir*, *honte*, and *honteux*, belong. Of this elsewhere. *Je*, ever, for ever. *Sij*, let it be, may it be, in Latin *sit*. '*Es des*, in this case, this event. *J'hone sij'es*, sounds *Jones's*.

A MOTHER CAREY'S CHICKEN.

By which a bird called the Petrel [the storm-bird] is now generally understood, at least in the sailor's phraseology; and, in fact, the bird is generally seen (in the latitudes it frequents) busily employed working against the wind which brings on the storm. But the bird has no other relation to the original form of the phrase; if I am right. *Er!* *moet er!* *keer rije!* '*s schick in?* q. e. *see there* [pointing to the coming storm]! *furl* [take in, change the order of] *the sails*; *is all in due order* [such as should be to encounter the storm]? See! be alive! reef [shorten, alter the state of] the sails! is it all done as I ordered [is all ready]? A pro-sopopœia, in which the captain of the ship announces an approaching storm, and gives orders to prepare to meet it by altering the standing of the sails to one better adapted to meet the coming danger. *Er*, in that point, in that quarter. *Moet*, *moed*, spirit, courage, presence of mind. *Keeren*, to turn, to change. *Rije*, standing order, customary condition, general arrangement, form, regulation. '*S*, *is*, *is*. *Schick*, proper order. *In*, in, and so taken place, done throughout. We say, *to take in sail*, for to shorten sail. The *original phrase* sounds precisely as *the travesty* when read consecutively and without the pointings belonging to the form of it. The *th* has no representative in the primitive stage of our tongue except the *t* and *d*.

RAW HEAD AND BLOODY BONES.

As the nurse's opiate to quiet a troublesome brat. See! there is raw head and bloody bones coming to fetch you. *Raa! hoed aen bloote-beens!* q. e. *look there! take care of bare-bones*, the old man, the skeleton, [the familiar type of death]; and *bloote-beens*, of which we have made *bloody bones*; is the phrase for this emblem of death. *Hoed aen*, take heed of! the imperative of *hoeden*. *Bloot*, naked. *Been*, bone, [in the more formal plural] *beenderen*, as being at bottom *binder*, that is, *binder* of the system of the body, which *bone* is. *Been* is also a leg; but then from a different source; and being originally as *the legs (both legs)* had at first no other plural. It is possible that *bloote-beens* (bloody bones) may be as *naked-shanks* (bare legs); and bareness of the rest of the bones implied. Chaucer has *benes* for *bones*. It is the above *bloote (blootig?)* in the adverbial sense of entire, complete, pure, naked, that we have transformed into *bloody*, in the consequently absurd phrases of *bloody good*, *bloody bad*, *bloody thief*, *bloody angry*, &c.; where it simply implies completely, entirely, purely, very, truly, and has no relation either to blood or murder, except by corruption of the word.

“This John goth out and fynt his horse away,
And gan to crie harrow and welaway!
Our horse is lost, Alein, for *Godd' is BENES**,
Stepe on thy fete, Man, come forth all *atenes†*;
Alas our wardin has his palfry lorn.”

THE REVE'S TALE.

A BUSY BODY.

In the sense of, a meddling (officious) person; one to be shunned; guarded against. *Er besie!* *behoedje!* q. e. *look about you there! be upon your guard!* Cast your eyes about! take care of your-

* *Bones*, *Godd' is benes*, as the holy relics sworn by among the Catholics. Bits [remains] of Saints, &c.

† At once, directly.

self [be on the watch.] An apostrophe supposed to be uttered by one who perceives the approach of some prying treacherous personage as a friend or acquaintance of the person he gives the warning to, and infers the speaker is aware of his character. *Besien*, to look round, to make use of your eyes. *Behoeden*, to take precautions against, to guard, to protect.

HE HAS BROKE THE NECK OF THE BUSINESS.

An expression in reference to the interference of some more efficient agent in regard to the business in question; to the appearance of some more resolute personage than was concerned before in a concern that lingered. *Hij haest vroegh dij necke; of dij besie hin hesse*; q. e. *he will soon be the death of you* [destroy you], *or you must look out and guard against his dagger*; the only chance you have left, against the sword of this fresh champion is, to mind what you are about and not expose yourself against one who is duly prepared to put down the resistance you offer to him. *Haest vroegh*, very soon; *b*, *v*, and *f* interchange; *gh* and *k* also interchange in sound. *Dij*, thee. *Necke* as the potential form of the verb *necken*, to kill, to put to death, and evidently of the same stock with the Latin *necare*. *Besien*, to look carefully about, to provide against. *Hin*, *hen*, *hecn*, from this time. *Hesse*, dagger, cutlass, *parazonium*. *Vroegh*, soon, early. *V* and *f* are the same aspirate. *V* and *p* are convertible sounds; the Dutch *plat* and our *flat* are the same word. *Gh* and *k* represent the same sounds; *smuig* and *smuicks* are one word. The Dutch *smokkelaar* and our *smuggler* are the same. So that *Vroeg* and *broke* admit of, and are essentially, the same sound.

IT IS ALL IN MY EYE AND BETTY MARTYN.

A saying used in relation to some report [story]

which is deemed groundless, as having no other foundation than the wish and fancy of the speaker; an affair *in nubibus*; a bare possibility. *Het is al ein meel Ei! end bede je maer tije'n*; q. e. *it is all upon a footing with a man's praying for it to come to pass*; and thus it has no better foundation than a wish; it has no better ground than an "in case it should happen." *Bede*, prayer, petition, request. *Tijen* is the same word with *tijden*, in the sense of to go on, to come to pass; and so to happen; for which we now use the verb *to betide*, formerly *to tidd*. *Maer tije'n*, should ever come to pass, and sounds *Martyn*. *Je*, ever, 'N, in, in. *Bede* was once also used by us for *prayer*.

"How Æneas

Told to Dido every cass

That him was TIDD upon the se."—CHAUCER.

"But well is me, that evir I was borne

That thou beset art in so gode a place,

For by my troth in love I durst have sworne

The should nevir have TIDDE so fair a grace."

CHAUCER.

"A large coverchief of threde

She wrapped all about her hede,

But she forgate not her Psaltere;

A pair of Bedes*, eke she bere

Upon a lace all of white threde

On which that she her BEDIS BEDE."

CHAUCER.

I am aware the phrase has been laid to the account of the Latin words; *hei mihi beate Martine?*

* *A paire of Bedes*, a string of beads or Rosary, used by the Catholicks to reckon the prayers they say by. The phrase is the travesty of *Er by er af bede's*; q. e. it is by this here the prayer is said off. See *Articles: A pair of Bellows*, and *A pair of Tongs*, in the ensuing pages. *A pair*, in the sense of two, can have no reference to either of the three utensils intended by any of these terms. None of them are *two*, or *double*, as the utensils meant by those terms. We can say *one shoe*, but not *one tongs* nor *one bellows*.

IT IS ALL MOONSHINE.

It is a mere appearance, nothing real. *It is al moé in schyn*; q. e. *it is all mere attachment in appearance*; it is only the copy of affection; it is a mere copy of the countenance, there is no reality in it. *Moé, moede*, affection, inclination towards, good intention in the mind. *Schyn, schijn*, form, outward appearance, a shadow, outside look. *In*, in.

TO LIVE LIKE A TOAD UNDER A HARROW.

To have lost all share in the controul of your own happiness from want of resolution; to suffer indignities from one over whom you were constituted the master, he that should have been looked up to by the other; and thus to permit the order of things to be reversed in regard to yourself. *T'u leve lijcke er dood, ander er haar vrouw*; q. e. *to you love is like death, the case is different with your wife*; your affection is as painful as death to you, while your wife is delighted by your suffering. Implying in the case in question, his wife abuses the love he has for her, and takes pleasure in tormenting him. This seems thus to have been a fashion of a longer standing than one knew of for certain. *T'u*, to you. *Leve, liefde*, love. *Lijcke*, is like, resembles. *Er*, in your case, there. *Dood*, death, in German *tod*. *Ander*, quite another affair, quite otherwise, the reverse. *Er*, there. *Haar vrouw*, your wife, unless it is *heer vrouw*, and thus master wife; and I think it was. *D* and *t* are the same sound. *V* a mere aspirate and not sounded between two rs.

TO LET THE CAT OUT OF THE BAG.

In the sense of to make known that which he ought to have kept fast (secret); and by implication, to let loose that which was confided to him to be kept close (secret). *T'u lette; die guijte houdt af de*

behaege; q. c. *to you a disappointment; the villain obtains the pleasure of having betrayed you*; a vexation to you, but to the rascal who commits this treachery a source of pleasure [fun]. As spoken by some friend who has witnessed the treachery alluded to in this expression, which is by way of a remark. *T'u*, to you. *Die*, he who, the one. *Guijten*, to play the villain, to serve any one a vile trick, to act like a rogue. *Houden*, to hold, to keep. *Behaege*, as the participle present of *behaegen*, to take pleasure in, to be made happy by. *Houdt af*, draws out of, and sounds out of. *Behaeg* sounds *bag*. *Guijt*, however different it appears in the form of letters, in pronunciation is scarcely distinguishable from *cat*.

IT ALL LIES IN A NUTSHELL.

The essence of the affair in question lies in a small compass, the rest is matter of course, form. *Et al ley's*; *hin er nut schuijle*, q. e. *it is all mere formal matter; that which is of importance is hidden within it*; the whole is mere form, the purport does not appear; the essential part is lost sight of, and the useless part only brought forward. *Ley*, form, manner. *Nut*, use, profit, benefit essential part. *Schuijlen*, to lie hid, to sculk, to keep behind, to lie in wait.

HEAD OVER HEELS.

In the sense of suddenly and with violence; as in the phrase "he fell head over heels." *Heet over ijl's*; q. e. *to be vehement is beyond proper haste*; to be heated, excludes orderly activity. *Heet*, hot, eager, violent. *Jjl*, haste, hurry. *Ijlens*, hastily, in a hurry. *Overijlen*, to be in a hurry, to be over hasty. It is scarcely necessary to say the phrase *head over heels* could never have been constituted in this form of words in any one import. *Ij* is pronounced like our *ce*.

CANTERBURY TALE.

As in the phrase, *it was all a Canterbury tale*; said in regard to some dressed up fiction intended for a cover to an undue purpose; a blind to some attempt to impose upon the understanding through the feelings. *Gaen-deur-by-eere-te-heel*; q. e. *to go on* (get through) *by the sole help of reiterated appeals to honour* (to conscience, to known integrity, and so forth); that is by the stock in trade of an impostor. Literally to get through upon the score of honour; but in reference to one who has none. And indeed, appeals to honour and conscience are more recklessly used in aid and cover of fraud than in aid of honest intention, which speaks for itself. Experience shews it is by the mouths of the rankest impostors these sacred appeals are unceasingly polluted. *A Canterbury tale* is always used in a sense, of which the mildest construction refers to some maudlin claim to virtues not openly called in question. *Gaen* (formerly *ganghen*), to go, to gang. *Deur*, door, through, by means of. *Eere*, honour, word of honour. *Te heel*, altogether, entirely. The *d* in *deur* has great affinity with *t*. Our *thro'* is at bottom a metathesis of *dor* (*dore*) the old form of *deur*, door. *Cant*, as hypocritical recitement, is simply the ellipsis of *Canterbury tale*. But *cant* [cant language] is I suspect as *kwant* (*subandito*) *taal* (language); and thus as the ellipsis of *kwant-taal*; q. e. *rogue's language*; conventional phraseology instituted among rogues for mutual communication, to the exclusion of those who are not in the mystery. All denominative words are necessarily ellipses. *G* intermutates with *k* and *c*. The Dutch *geen*, none, and the German *kein* are the same word. *D* and *t* do the same; *Dood* and *tod* are one word. The four vowels which intervene to *b* and *r* in *bijeere* represent the sound of our *u*.

YOU MIGHT AS WELL KILL A MAN AS FRIGHTEN
HIM TO DEATH.

Your conduct to the person in question is harsh (tyrannical, overbearing, unfeeling); always implying it is only towards some one in your power you would behave so, and that it is disgusting to others to witness, and base as regards yourself. *U maat als wie el kele er m'aen, als verete in heim ! Toe deeze !* q. e. *you fellow, you are as an overplus throat, a secret canker ! I'll put an end to this, my good fellow !* You are merely a swallower the more, a silent devouring cancer ! it shall be done away with ; you cause a double expenditure ; you eat away in secret my means ; I'll send you about your business ; I'll have no more of you ! As the brutal capricious apostrophe of a vulgar Cræsus to his hanger-on ; to his necessitous companion [toad-eater]. *Maete, fellow, match, mate, mess-mate. Kele, keele, throat, the swallow. De keel smeeren,* is to anoint the throat [by eating and drinking]. *Verete,* the contracted participle present of *vereten*, to gnaw, to eat away, to consume, whence our *to fret*. *In heim,* by stealth, in secret. *Toe deeze,* let this be at an end, conclude ; this concluded be, be the end of it. It does not imply that the utterer of the threat means to carry the threat into effect ; but is used by him merely as a savage display of power—to one whom he knows must submit. *Toe,* concluded, ended.

A TOAD EATER.

As one in the most abject state of self-conscious degradation ; one who feels he had better be dead than continue the life he leads. *Er dood hiet eer ;* q. e. *there is he who calls continually for death to relieve him ;* one who is always praying internally an end may be put to the misery he endures from his abject slavery and disgraceful way of life. *Dood,* death, as dissolution, and grounded in the same

thema as *douwen*, *daauwen*, to thaw, to dissolve. And *death* is as dissolution of the body into its constituent parts; and necessarily a setting free of that which is within. *Death* was formerly spelt *dede*.

“ And also *I would that al tho had the DEDE* *.”—CHAUCER.

“ Lo Lorde, my Lady hath my death isworne

“ With outin gilt, but thy benignite

“ Upon my DEDELY† hirt have some pite.”

CHAUCER.

Hieten, *heeten*, to call, to invoke, to say what is wanted, to call by name. *Eer*, ever, for ever.

TIT FOR TAT.

Like for like, leaving no difference between the two in question. *Dit vor dat*; q. e. *this for that*; but in the sense of, word for word. I take the verb *to tittle-tattle* is simply a frequentative formation from the above phrase; and not, as Johnson says, from the verb *tateren* (to stutter) for *stuttering* and *tittle-tattle* have no relationship. *Quid pro quo*, is a phrase of the same sense. *Tattle*, as *idle talk*, talk which amounts to nothing, leaves things as they were, is probably the ellipsis of this verb, used in a substantive sense.

A LICKSPITTLE.

One who flatters [courts another] for some undue purpose by base means. *Lickspit t'el*; q. e. *one who is lickerish* (dainty, fond of dainties) *at another's expense*; a glutton every where, except at his own house [expense]. *Lick* (*leck*)-*spit* has also the meaning of *a glutton*, in the sense of one fond of dainties, and is as one who would not only eat what has been dressed on the *spit*, but lick the spit afterwards. *Lickspit te el* is, as the meanest of all *gluttons*; he who will gratify an undue fondness for

* I wish that death had all those.

† Mortal, that which is mortal in the *heart* as the container of *spirit*, that which is of another nature.

dainties by paying the forfeit of self-respect. *Lecken*, *licken*, *likken*, to lick; *t'el*, *te el*, elsewhere, from home, at another's house. *El* is both as the Latin *aliàs*, *aliò*, and as *alius* the noun adjective, and the root-word of each.

IN APPLE-PIE ORDER.

A homely, but old and well known, expression for the exact [due] state of the object in question; each thing in its proper place; all exactly as it should be. *In happe el bij hoord er*; q. e. *in the event* [which has taken place] *another hand has interfered*; that which has happened has another cause than what appears upon the face of it; implying, all that happens is a part of the universal system of a directing providence. That whatever happens is destined by him who provides all. Inferring there is no such thing as chance [effect independent of cause] however it may seem to him who looks no further than upon that which has taken place, and regards it merely in relation to the first blush [the immediate effect in regard to the event in question]. From which it is to be inferred all which happens is as providential pre-arrangement; and is no other than as the self-readjusting system of equivalents, universally admitted in the system of physics in relation to the heavenly bodies. By the travesty the expression is contracted to the homely sense of, *all in order in a shop* [a house] or any other smaller concern within the scope of hourly observation. *In*, in. *Happe*, happening, an event, an instance happened; the contracted participle present of *happen*, to take hold, to seize, to snap up, and thus to take [seize] and, in idea, to stop [for the moment] time in its course: and *happe*, is but as the moment [period] of time the event in question takes [took] place. Hence the frequentative *happenen* and our *to happen*, as well as *happy* and *happiness*, terms implying moments properly

seized and used, and what else as *happiness*. *El*, elsewhere, another. *Bij*, in the power of. *Hooren*, to belong to, to be the right (property) of. *Er*, there. *B*, and *p*, intermutating sounds. *H* no letter, and *happe el bij hoord er*, sounds *apple pye order*, by omitting the two aspirates.

NEITHER HERE NOR THERE.

As when we say, *that's neither here nor there*; in reference to something said out of place, misplaced, nothing to do with the subject in question. *Niet hier nae oort er*; q. e. *not that which is fit for the occasion*; not proper here; not in its proper place. *Nae oort er*, according to place, in place there, that which is suitable for the occasion. *Nae*, according to, and answers to *secundum*, and *selon*.

HE IS AS WHIMSICAL AS A DANCING BEAR.

Said of a conceited fantastical person, who takes the customary attentions of society for marks of respect intended for himself only, and makes himself the object of ridicule by consequent blunders and grimaces. *Hij is als wie inne sich al als eer't aensien baer*; q. e. *he acts like one who takes to himself as an honour that which is sheer customary propriety*; he is like one who appropriates to himself that which is common to all present; he evidently places to his own account attentions not designed more for him than another. *Innen*, to take, to appropriate, to make income of. *Eere*, respect, honourable distinction. *Het aensien*, notice, casting the eye upon. *Baer*, bare, naked, pure. *Sich*, himself, pronounced *sic*. *Wie inne* corresponds to *whim* in sound.

TO DIE IN ONE'S SHOES.

To be hung, to come to the gallows. *T'u d'haeye in wan sjuw's*; q. e. *when you have the shark it's of no use to you*; when you have caught the shark

what can you do with it ; and thus implying a bad job, a hard pull and nothing caught but carrion. *Hanging* is also a bad job and nothing comes of it but the rogue's carrion ; and it is into this sense we have turned the original form. *T'u*, to you. *D'haeye*, *haai*, the shark, the well known fish. *In*, in your possession. *Wan*, vain, empty, useless, the source of the Latin *vanus*, and sounds *one*. *Sjouw*, *sjuw*, labour, work, whence the French *suer*, and probably the Latin *sudare*. '*S*, *is*, *is*. *D'haeye* sounds *die*, *dye*. *Sjuw*'s sounds as we utter *shoes*. The phrase in both forms is evidently jocular. Of all fish none a greater affronter of death, none more worthless, none more contentious, when hooked. The true type of a rogue.

Te dijen, to get on, to prosper, to continue, to increase ; and I suspect our verb *to die*, is as the ellipsis of the familiar phrase *te dijen te niete*, to go on to nothing ; and so to come to nothing, in relation to this life. Can the idea of *going on* be borne in the mind without coming to that of *stopping* ? *To die*, implies necessarily the having *gone on* ; and *to stop*, as a natural consequence.

“ For al my wil, my luste wholly,
Is to turne ; but wote ye what te done ?
By our Lorde it is to DYIN* sone,
For nothing I ne leve it nought ;
But live and DYE† right in the thought.”

CHAUCER.

The above is suggested as a possible source of the verb *to die* ; for which none, that can be admitted, has been yet proposed. *To die* has no connection in source with *dood* ; but probably our own terms *dead* and *death* are as *died* and *dieth*, and indeed the same words. Chaucer sometimes spells

* The original form of TO DIE and the same verb as *te dijen*, (to go on, to increase, to advance).

† Probably in the sense of *thrive*, *prosper*, *be happy*, *go on*. And thus as “ *I live and am happy (thrive) in this thought*.”

to die, *to deye*, and writes *deydist* for *did die*. So that we here see a source for the *e* in the word *death*.

HE IS AS BUSY AS A BEE WITH TWO TAILS.

Applied to the case of an officious person; one who is unseasonably bustling and active; one who displays his love of business on an occasion where there is none left to be done. *Hij is als bije, sie, als erbij wijse t'u't heel's*, q. e. *see he is like a bee* [the type of diligence and care], *as soon as he finds the whole affair is already accomplished* [done, finished]; look at him, how devilish active he is, now he knows all is done the affair [in question] required. *Als*, as. *Bije*, bee. *Sie*, behold. *Erbij*, *erby*, thereby. *Wijse* is the subjunctive mood of *wijzen*, to make known, to show, to indicate. *T'u*, with you, *auprès de vous*, and sounds *two*. *'T*, *'et*, *het*, it, the affair in question. *Heel*, entire, complete, wanting nothing. *'S*, *is*, *is*. *T'heel's*, *te heel's*, sounds as we pronounce *tails*.

HE IS AS MUCH BEHIND AS A COW'S TAIL.

Generally applied to some reserved, sly person; some absurdly mysterious personage; to an ambassador. *Hij is als muys beheind; als er gauw's te el*; q. e. *he is as quiet and as much upon the look out, as a mouse when it can't get away* [when it is enclosed]; *as a sly-fox-personage is when he is from home* [on a visit]. The mouse lies still and watches its opportunity to escape; the sly man says little, but hears and watches. And thus infers one who lays himself under an affected and consequently ridiculous restraint for his own purposes, but which are seen through and afford diversion to those he intends to impose upon. *Muys*, *muis*, mouse, *mus*. *Gauw*, sly, cunning; but here used substantively and sneeringly, as when we use the term sly-fox, close fellow, laughingly. *Beheind* has

been already accounted for, and means enclosed, surrounded, hedged-in.

HE IS AS FINE AS FIVE-PENCE.

In relation to one dressed in bad taste [with too much finery; in a tawdry manner; unsuitably fine; vulgarly bedizenēd], but who is, from want of proper feeling, unconscious of his own absurdity. *Hij is als fyn als wie hij peins*; q. e. *he is about as near the point of perfection as his own thoughts may suggest to him*; that is, he may fancy himself dressed in the tip-top style of propriety, the pink of perfection, though nobody else may agree with him in that respect. *Fyn, id quod insigniter perfectum, omnibusque venustatis numeris est absolutum*; perfection itself. It is the habitual pronunciation of *five-pence*, as *fip-ence*, which has suggested this travesty. *W*, *v*, and *f*, intermutate in sound. The latin *vidua* is the same word with *widow*, and our *fire*, with the dutch *vuyr*, *vuer*, *vier*.

AS CLEAN AS A PENNY.

It was done as clean as a penny; it was done easily, neatly, adroitly, without difficulty; with ease. *Als glij in aes er pinne*; q. e. *as quickly as a skewer runs into flesh*; as easily as a skewer goes into a piece of meat; as a skewer slips (glides) into flesh, meat; implying *meat* in a proper state for *food*, or else that which is eaten as food; and who eats what a skewer will not go into? *Pinne*, a skewer, a pin. *Aes*, eatables, meat, tender flesh, carrion; but here not sounded as *aes* broadly, but as *es*; and *aesen*, to feed, is also spelt *esen*. *Glij in*, sounds *clean*, the *ij* being as *ee*, *ea*, and *g* and *c* convertible letters.

AS CLEAN AS A WHISTLE.

It was done as clean as a whistle; and in the sense of—the act in question was performed cleanly, neatly suddenly and without bustle. *Als glij in*

ues er huij stil; q. e. *as rapidly and imperceptibly* (stilly) *as whey separates from the rest of the substance* (the curd) *and thus forms food, eatable matter*; and what process can take place with greater quickness, silence, and requisite efficiency than that of the separation of *whey* (*serum*) from the *curd* (*coagulum*), throughout which, the instant before, it had been homogeneously distributed? *Glijden, glijen*, to glide. *Huij, hoij, weije, weij, wei*, are the same word with our *whey*. *Hui* is uttered *whi*. *Stil*, stilly, imperceptibly.

POOR PILL GARLICK.

Here I am, poor Pill Garlick! uttered in the form of a soliloquy, but intended for the ear of one, from whom either sympathy or assistance is expected. And is as much as to say, *do observe what a miserable plight I am in*. *Puur pille gaer lijck*; quite like a piece of something stripped off purely to be thrown away; quite like a piece of rind, removed as worthless, and thus an outcast (cast off); in the sense of one who calls upon you to view him in such light; in a forlorn [destitute] situation. *Pelle, pille, pel, pil*, peeling [rind, shell] thus as that which is cast off and thrown away after having served the purpose it was intended for; and so, not an unapt type of one who is treated with neglect and indifference, as worthless to him to whom he has become no longer of use. Our term *pill* (plunder), *peel* and *pull*, are the same word, as will be explained in another page. *Puer, puur*, pure, mere. *Gar lijck*, altogether (quite), like.

“And ye shull her* how the Tapster made the pardoner PULL† GARLICK all the long nyghte til it was nerend day;
For the more chere she made of love, the falser was her lay.”

CHAUCER.

* i. e. Hear.

† i. e. Kept the pardoner (a traveller employed in former days by the church to sell receipts for the money paid for absolution) in a woeful state of misery, made him make a ridiculously miserable figure by jilting him.

“ And with the staff she drew aye ner and ner,
 And wend† have hit Alein atte full,
 And smote the Millere in the PILLED§ skull
 That down he goeth.” CHAUCER.

A GALLANTEE (GALLANTY) SHOW.

So called—now confined to fairs and public streets; and which consists of a case or box (with stage and puppets) carried [drawn] about by the showman, who is also mouthpiece to the performance. The ellipsis of a *gallantee show-man*. *Er kall end tije schouw-man*; q. e. *there's both talk and conveyance for the show*; there's the man who talks for, and who moves and carries the show; the mouthpiece and carrier on of the spectacle. *Kallen*, to talk, to chatter. *Kal*, talk. *Tijen*, to get on, to go on, to proceed. So that *kal*, *kall*, is as the talk and *tije* [the contraction of *tijing*, the participle present used substantively] as the carrying on or progress of the show. The phrase then comes out as, the one who is the talk and action of the show, and without whom the show would be without either. *G* and *k* corresponding sounds. *Tije* is pronounced as we do *tee*, *tea*.

RAREE-SHOW.

A show consisting in feats of dancing, tumbling, &c. performed by puppets [dolls] made to gesticulate by wires managed by the show-man. I take *raree* to be as *reijerie*, *reijre*, the participle present of *reijeren*, to shake, to jump, to dance up and down; and thus *reijre-schouw* (*raree-show*) would be a show consisting of figures dancing about, moving with quickness up and down; and such is the motion we see in the play of puppets in a show of this kind. *To ride*, is from the same source; in the import of, to move up and down, as is done by him who *rides*. *Reijere*, as *reijering*; the *e* being

† i. e. Thought to have.

§ i. e. Bald, peeled, pilld, pulled, and so bare.

the usual form of the contraction of the, in Dutch, obselete *ing*. *Schouw* and *show* are the same word. Johnson says the phrase is as rare and *show*. Are there no odder sights than a puppet show? mere whim !

CAT-IN-PAN.

He turned cat-in-pan ; he became a traitor ; he betrayed the cause he had embraced ; he acted as he does who acquires information from friendly confidence, while he watches the occasion to betray it to the injury of him to whom he owed it ; in fine, to act in the combined character of spy and informer. *Guet-a-pens* ; the term used in French for a treacherous waylaying, a watching in concealment for the opportunity of doing injury to the victim marked out. The root seems to be the Freesish *gatjepan*, colander, strainer ; in Dutch *doorslag*, (*gatenplatiel*) ; which last term means literally *a platter full of holes or eyes*. *Oogig* and *gatig*, in the sense of, full of *eyes* or *holes*, in relation to substances to which they apply, are synonymous and used indifferently. In the same way, we say, *the cheese is full of holes*, or *the cheese is full of eyes*. An Italian proverb has *pane con occhi*, *cacio senz' occhi* ; *bread should be full of eyes* ; *cheese without*. We say, the *eye* of a needle, for the *hole* in a needle ; so do the Dutch. In the term *hooks and eyes* ; *eyes* is, as *loop-holes* ; and so again in Dutch. But it were needless to adduce more instances of the community in signification of the two words. It is, however, this interchange of import, which has given rise to the *colander* having been adopted as a type of a re-union of countless *eyes* ; and so, figuratively, of *great vigilance* ; and which *vigilance* in the course of usage has extended to the import [sense] of watchfulness in a bad cause ; for an undue purpose. We say, *he is all eyes* ; in the meaning of, he is upon the alert ; upon the look

out, the watch; and of that which is all *eyes* the *colander* is no unapt emblem. The phrase *he is a mere sieve*, is well known as designating a person who lets out unduly that which is confided to him to be kept to himself; so that *sieve* is here the emblem of one unworthy of trust, and thus has a derogatory import which does not spring from the word itself, but from the way it is used in. *Avoir l'œil au guet*, is a French phrase for to be on the watch, on the alert; but construed literally, *to have the eye at the hole or opening*, that is, the *opening* made by the withdrawing the *eyelids*; and thus answers to our phrase, *to have the eyes open*. I take the term *guet* to be the same word as *gat* [gate] in the sense of, an *opening* or *hole*. To open the *eyes*, is not to make a *hole* in them, but a *hole* or *opening* for the use of them. To open the *eye* is evidently the ellipsis of to open the *eyelids*, and so to make an *opening* or *gateway* to the sight (pupil) of the eye. The thema of *eye* is in the *o* of the original term for that organ, viz. *ooghe*; and *o* is still retained in the Latin and Greek terms for *eye*. *O*, is as the natural type of *roundness*. Of this in another page. No probable source of the above phrase, either in French or English, has been yet given, as far as I know. In *Thompson's Etymology* our own *cat-in-pan* is referred to the Dog-Latin *catapanus* as the corruption of *capitaneus*, *mercenary captain*, and so a turn-coat chief, one who owes his appearance to the Greek word *καταπανω*. For *gatjapan* (colander) see *Idioticon Frisicum*, door Wassenbergh. *Te Leeuwarden*; 1802.

AS FINE AS A CARROT FRESH SCRAPED.

Said in ridicule of some one who is dressed outrageously fine, but known to have acquired the means of procuring his tawdry by severe and cruel subjection to others. *Als fyn aes er gar rood vere-*

ische kreft ; q. e. *to be good eating* [delicate food] *the lobster requires to be of a bright red colour* ; that is, the poor devil must be well boiled [well tortured] before he can come by his scarlet outside appearance. To be properly *dressed* the lobster must be completely *red* ; and *dressing* in this way requires either boiling or roasting and so *torture*. *Fyn*, fine, delicate, nice. *Aes*, food, fit to eat. *Gar rood*, a full red colour, quite scarlet. *Vereischen* to require. *Kreft*, is either as lobster or crawfish, and answers to the Latin *gammarus*, and the French *gamarre*, a sea craw-fish. *Als fyn aes*, as fine food. *Gar rood* sounds *carrot*. *Vereischen*, to require ; *vereische* in the potential mood, and sounds *fresh*. *P* and *f*, are the same sound, the Dutch *plat* and our *flat* are the same word. So that *vereisch kreft* sounds *fresh scraped*, *t* and *d* being the same letter.

HE IS LAID BY THE HEELS.

In the sense of he is suffering imprisonment, he is in fetters. *Hie is leed ! boeye de ijl's* ; q. e. *here is grief ! fetters are the evil that cause it* ; this is a state of distress indeed ! chains are the malady. Evidently as the apostrophe of some one on viewing the person in question, in the state described in the original expression. *Leed*, *leyd*, grief, melancholy. *Hie*, here. *Boeye*, fetters, bonds, chains. *Ijl*, evil, ill. 'S, is, is. *Boeye* sounds *by* broadly uttered.

“ One half of man, his mind,
Is *sui juris*, unconfined,
And cannot be LAID BY THE HEELS.—HUDIBRAS.

OUT AT THE HEELS.

State of distress, penury, want ; narrow circumstances, poverty. *Houdt aet ; dij ijl's* ; q. e. *here take the provision* [I offer you] ; *thee seems in an uneasy state* ; accept my benevolence, you seem so restless. And thus as a sympathizing expression addressed to one in apparent anxiety about where

he shall find his next piece of bread. *Houden* is to hold, to take hold of. *Aet*, something to eat, and also something to provide food with, food's worth, and sounds *at*. *Dij*, thee. The expression is familiar, but friendly. It bears out the sound sense of compassion with its object in spite of the burlesque allusion of the travesty. No one uses it but in regard to some one who has his compassion. Johnson tells you the phrase originates in the *heel of the stocking*, and of course implies the state indicated by the person who wears stockings with unmended heels! A state bad enough if you will, but not so bad as that implied by the phrase. It is a mere whim of that excellent man's.

TO DINE WITH DUKE HUMPHREY.

In the meaning of, to be without eating, without the usual meal, to be dinnerless, to want a dinner. *Te dyen wijse dij oock onvreê*; q. e. *you look as if you still wanted something to set you up*, to do you good, something to fill your stomach; you look as if nourishment would do you good; it looks as if you were out of sorts for want of something which should do you good; to put into your stomach. Of *dyen*, *dyghen*, *dijden* [to prosper, to ameliorate, to make better] as the true ground of the French *diner* and our *to dine*, hereafter. *Dyen* sounds *dine*, and *dijen* as the French *dîne*, *je dîne*. *Oock*, even, yet, *même encore*, *et etiam*, *vel nunc*, even now. *Onvrede onvreê*, uneasiness, discontent. And when pronounced with the aspirate comes very close to *Humphrey*, the *v* being as *f*, and the *f* as *ph*. *Wijse* has the sound of *with*, but the import of, *indicates*, *betrays*, *looks as if*, and is the third person present of *wijzen*, to demonstrate, in the subjunctive mood.

SHE DOESN'T KNOW WHERE HER ARSE HANGS.

She is continually exposing herself by awkward conduct arising from change of habit; giving proofs

her present elevation is unsuited to her, from the restraint it imposes, and which she is perpetually breaking through, ignorantly, but absurdly, and ungainly. *Schie dus in't nauw weér! huer eers ang's*; q. e. *so quickly again in distress* [embarrassment]! *hired honours are only plagues*; always in some dilemma, when rank [station] is bought [unduly acquired] it ever proves a cause of uneasiness to the purchaser. The remark, for such it is, is evidently brought out upon seeing some one who has notoriously obtained, at the price of happiness and freedom, a position which is now, when too late, found a curse, and the price paid, a source of regret. Station, to be a source of happiness, should be such as the person feels himself suited for, either by habit or nature. The *she* in the phrase falls in as the travesty of *schie* (soon) else the original form applies no more to one sex than the other. It has been very ungallantly shifted by the accidental analogy of sound from common to both sexes, to the female in specialty. *Dus*, thus, in this way, so. *In*, in 't nauw, *het nauw*, embarrassment, distress, constraint. *Weér*, *weder*, again. *Huer*, hire, loan, price paid for. *Huer eers ang's* furnishes the concluding words of the travesty by analogy of sound. 'S, *is*, is.

A CHIP OF THE OLD BLOCK.

As in the phrase of "he is a chip of the old block;" and said of some ill conditioned young person, who appears to be likely to turn out as great a curse to society as the father. *Er schap af de hol bol oock*; q. e. *there's the figure of "Madhead"* [the father] *again*. *Shap*, shape, figure, form. *Hol*, mad, raving, furious. *Bol*, a man's head, and metaphorically himself. *Hol-Bol*, as an appropriate nickname of the father of the person in question. *Oock*, once again. The *a* in *hap*, changes with us into *hip*, *hep*; (see article HIPS AND HAWES).

So that *schap* becomes *ship* or *chip*. The phrase is never used but by way of joke, or when seriously angry. *Bol oock* sounds *block*.

BEHIND-HAND.

We say *he is behind-hand in his learning* ; and in the sense of he does not get on [advance] in his learning ; *he is behind hand with his rent* ; he does not come forward, is in arrear with his rent. *Beheind aen* ; q. e. *enclosed*, hemmed in, hedged in on all sides, and consequently cannot (does not) advance, come forward. *I will not be behind hand with him* ; is as, I will come (get, be) up (even) with him ; in regard to him, I shall not be stopped (prevented) making an advance equal to that he makes. *Beheinen*, to enclose [surround, hem, hedge in], of which *beheind* is the participle past. *Aen*, in, on. Johnson says the term is composed of *behind* and *hand* ! the terminal *d* is evidently paralogical, for *hand* can have no part in the import of the term. *H* no letter.

AS SNUG AS A BUG IN A RUG.

As descriptive of the highest degree of concealment ; of a state where not even the existence, much less the value, of the person (object, subject) in question has been remarked (suspected to be). And is used in regard to some one who, to the speaker of the phrase, is known to be of great worth notwithstanding a rough uncouth appearance. *Al 's nog als er bag in de ruig* ; q. e. *it is all yet there as with the diamond in its rough state* ; and thus as hidden value, worth not yet displayed to the eye. We say *he is a rough diamond*, in the same sense. *Al's*, all is there, so it is there. *Nog, noch*, yet, even now. And what truer type of value, not yet brought to light, than the external appearance and internal price of this jewel. *Bag, bagghe*, jewel, diamond, precious stone : hence the French *bague*. *Ruijghc, ruig*, rough ; but *in de*

ruig answers precisely to *in the rough*. The *a* in *bag* has the sound of the close *u* with us. *Als*, as. The sound leading to the metamorphose of the original *bag* into *bug* has tarnished [defaced] the original phrase. And such has been the fate of most of these blind-chance transmutations, these masqueradings, where *sound sense* has been disguised in the garb of *nonsense*.

GINGERLY.

Properly, as it ought to be done, nicely, completely. *Gehing er lije*; q. e. *only don't obstruct me*; let the way be open to me; do but leave me free passage, means of going on; don't stand in my way; let me go on as I can. *Ick doe het, gehing er lij*; i. e. *I do it, give me leave to go my own way about it*. The being interfered with, the not having been left free, is the usual excuse for a thing not being properly done. *Gehingen, gehengen*, to accord, grant, permit, and here, in the imperative mood. *Lijde, lije*, way, means of going, free action. The form of the travesty suggesting the idea of *ginger* has made the expression an absurd one.

A JACK-O-LANTHORN.

As the well-known field-meteor. *Er j' hach!* *O! lantern*; q. e. *What odd chance is that? Oh! the lanthorn*; what has accident produced now? Oh! a light! Something new turned up there! Oh! I see it's the lanthorn-light! As an exclamation of the person who happens to fall in with this startling phenomenon; the expression of a first surprise, and the subsequent self-recovering from it. I see what it is, we need not be alarmed, it is only a light. *Je*, some, *aliquis*. *Hach*, chance, new event, accident, something unforeseen. *Lantern* (lanthorn) has not been traced with any decisive result, although analyzed by a BILDERDIJK.

TAG-RAG AND BOB-TAIL.

As a good-for-nothing set of people, a worthless crew, a sad set, vile company. *Tuige rag aen pop teel*; q. e. *the cobwebs we see prognosticate a swarm of vermin in the place*; cobwebs bear witness of a brood of spiders [caterpillars] being here; where we see cobwebs we want no other evidence to know the insects they belong to must be at hand; and thus implying, upon a view of the house arrived at on the visit in question, it may be concluded, a company assorted to the appearance of the place may be foreseen; inferring that the look of the place was not what it should be. *Tuige aen*, may be a witness of, as the potential form of *tuigen*, to testify. *Rag*, cobweb. *Pop*, nest of insects, such as spiders, caterpillars, &c., &c. *P* and *b* are intermutating sounds, and *pop*, is as *bob*. *Teel*, brood, race; in French, *engance* when used for a set of bad ones, vermin, &c. *Tuige, tuyghe*, sounds *tag*. We are told by a late etymologist, the phrase is grounded in *Tag, Rag, and Bob-tail*, the supposed names of three kinds of vulgar dogs, and so rabble! See *Thomson's Etymons*.

A MARE'S NEST.

He has found a mare's nest, is a well known way of saying he has found nothing which was not known before; and is applied to some one who has hit upon what is new to him, but to no one else; or to some one who wishes to impose on another for his own, that which belongs elsewhere. *Er mer's nest*; q. e. *there BUT is nested*; that place is the place where *but* has its nest; *but's nest* is the treasure he has found, turned up; what he would palm upon us as of value is worth nothing, a sheer nullity. *Mer, maer, maar*, as the conjunctive *but* in its defeasive sense, is here the type of *nullity*; being that which connects the *positive proposition*

with the *nullifying condition*. The word is here used in a substantive and figurative sense. *Mer*, however, differs from *but*, in as far as it has not the *suppositive sense* which, in some cases, belongs to the latter. *Mer* (*maar*) at all times implies *defeasance*. Hence its aptness to represent *nullity*. Of this in another page. *Is nest, is genest*, the past participle of *nesten*, to nest, to roost. *Mer* has the exact sound of *mare* with us. The phrase does not seem to strike so directly at the mere being wrong, as at the conceit and folly in thinking himself wiser than his neighbour.

TO EAT HUMBLE PIE.

He was obliged to eat humble pie; he was obliged to knock under, to acknowledge his incapacity to proceed with that which he had overweeningly undertaken (fancied himself equal to). *T'u hiet om el bij*; q. e. *call some other assistance to you*; and implying, I see you are unequal to it yourself; not able to do the business in question, without other help; and expressive of contempt for the conceit of him who imagined he could do it. *Hiet*, the imperative of *hieten*, to name, to call in or upon. *El*, other, another. *Om*, for.

TO DRAW IN THE HORNS.

He was forced to draw in the horns; he was obliged to give way in regard to that which he had before advanced; to become less confident in his being able to carry the intended point; and thus reduced to alter his assuming manner to one more decent (less unbecoming). *T'u draeye* [*draaie*] *in dij hooren's*; q. e. *a changing of the course you took is in your case no more than your duty*; to take a different course is what you ought to do; to change your unsuitable manner of going on, for one more becoming, is no more than becomes you. *Draeye*, *draaie*, as the participle present of *drayen*,

draaien, to wheel round, to turn round, and so to change; but here used substantively. *In dij*, in thee. *Hooren, behooren*, to do what ought to be done, to behave as required, to show proper conduct [behaviour].

UNDER THE ROSE.

It was said under the rose; it was said in confidence; told in secret. *Onder de roose*; in the same meaning as with us; and which, as Bilderdijk asserts, is due to a special use of the word *roos* at a former period. *Roos* was the technical term for the centre-piece of a ceiling, once in vogue for the principal room of the house; which kind of ceiling was termed *roos-gewelf*; q. e. *rose-arch* (rose-vault) from the convergence of the several compartments, which composed it, into a common centre-piece; and thus assuming, in point of general shape, the likeness of an *inverted rose*. Round a table placed immediately under this *rose* or centre-piece, it was the custom for the family to assemble in cabinet for consultation over its own concerns and the affairs of the household. Hence sprung the form of this expression, along with that import of confidential communication which belongs to—*said under the rose*.

The Latin *sub rosa* has no relation to our phrase *under the rose*; but merely refers to keeping silence with regard to a Roman scene of debauch; it is an implied injunction for none of the party to such scene to tell others what passed. Archbishop Potter, in whose book of *Antiquities* some Latin verses are recorded which mention the *rose* as the emblem of this convivial imposition to reserve, and which are known to every schoolboy, never even alludes to its having the least relation to our own expression. He knew it referred merely to the *Garland of Roses* usually worn by the partakers in such orgies; and who were to understand by this token what passed

in them was not to be revealed by one who had shared in them. Could it enter into the head of a scholar and a gentleman, that the chaste simple and heartfelt expression of *under the rose* had sprung out of the abyss of a *Roman* debauch. That when the English matron says to her daughter, *this I tell you under the rose*, and bears in her mind an injunction to honest reserve in regard to some transaction important to friendship and mutual confidence—could it, I say, suggest itself to any duly feeling mind, the expression had been raked out of the filth of a *Roman* orgy? Besides would not the expression have survived among the descendants of those Romans? Would it have been lost in the country of its origin and survived in one where its import could not be felt? Ask the Italian, the Frenchman, the Spaniard, the Greek, if any equivalent or analogous use of the term *rose* exists amongst them? And yet the scrub of the *Times* newspaper, tells you with the effrontery of falsehood, the *rose* has this betokening sense in all countries.

HOCUS POCUS.

Cheat, trick, mystification, conjuration. The phrase is a corruption of the professional cant by which conjurors (mountebanks) once designated their mystery; viz. *Jokus Poki* (*pochi*); q. e. *the pocket-game*, the pocket-play. *Pockus*, *pocus*, being as conjuror's Latin for *poke*, also *pak*, *pok*, and *poksak*, in the meaning of pocket and of purse. The conjuror's dress was beset with such pouches or pockets; hence in German he is called *taschenspieler* (pocket-player), as one who relies upon such device for the performance of his professional duties. When ready to open his budget, he announces himself to his assistants to be so, by the slang notice of *Hocus Pocus est paratus!* *Poki* has lost its grammatical case by transmission from

conjuror to conjuror. The tendency of to interchange in the sounds represented by *h* and *j* is exemplified in *Hans* (*Johannes, Janus*) now *John*; *Tjarels*, now *Charles*, &c; and may account for the conversion of *Jocus* into *Hocus*. *Johnson* has adopted the origin given to the phrase by *Junius*, viz. *hoccet*, as the Welsh for a cheat, and *pokus* a bag; but the conjunction of Welsh and Dog-latin never produced any generally adopted and popular phrase. Others refer the expression to a corruption of *hoc est corpus*, a meer calvinistical sneer at the doctrine of transubstantiation. The above explanation, which is that advanced by *Bilderdijk*, is, I have no doubt the true one. In Holland the phrase is further corrupted into *Hocus Bokus*.

A RUMPUS.

Noise forerunning, by the nature of the sound; some unpleasant occurrence; some sudden distress; some casualty. *Er ramp poose*; q. e. *what* [we hear] *is as a pause belonging to a misfortune*; by the nature of the sound which interrupted the present moment, there must have been some unfortunate occurrence taken place where the noise comes from. And is as a remark made by one who is alarmed by the sudden burst caused by the accident in question. *Er, there. Ramp*, misfortune, fatality, unhappy event. *Poose*, a stop in time, a moment, period, and the same word with our *pause* and the Latin *pausa*, as well as of *to pose*, in the sense of *to puzzle, to bring to a stop or stand still*; evidently connected with *pono, posui, positus* and our *posture*. *Pose*, was formerly used in the sense of a stoppage in the nose, and also for *to suppose*

“For were it wine or stronge old moistie ale
That he hath dronke he spekith in the nose.
And snivellet fast and eke hath caught the POSE*.”

CHAUCER.

* A stoppage in the nose by cold.

Sone aftir this, she unto him gan rowne *,
 And asked him if Troilus were there ;
 He swore her nay, for he was out of towne,
 And said what nece ; I pose† that he were there,
 You durst never thereof have the more fere."

CHAUCER.

" And set him with the ladill on the grussill‡ on the nose
 That all the week after he had such a pose§,
 That both his eyen watered erlich by the morrowe."

CHAUCER.

A LITTLE BIRD.

A good humoured way of replying to, *who told you this story?* and importing you don't mean to inform him ; that you have a good reason for not letting him know. *Er lij t' el baerd* ; q. e. *by so doing* [telling], *I should betray* [do wrong to] *another* ; by doing so I should produce mischief to him who told me ; should be the cause of injuring another, the one who told it me. *Baerd*, sounds exactly as we do *bird* [burd], and is as the participle præterite of *baeren*, to bring forth, to produce, to let out, *to bare*, to expose.

THEREBY HANGS A TALE.

Nearly equivalent to the phrase immediately preceding, but comprising a more decisive import and firmer refusal to comply. *Daer byhang's er te el* ; q. e. *more than what I have already told you is only to be had elsewhere, from another quarter* ; if you want to know more you must seek [try] somewhere else for it [I won't tell you]. *Daer*, there. *Bijhangh*, *byhang*, *byhanck*, appendix, addition. *Te el*, not at home, at another place, elsewhere. Any addition to this here [to what I have told] is not to be had from me.

* To whisper, to speak in a low voice.

† I put it, I suppose it, grant it for a moment.

‡ Gristle. § Stoppage.

TO OUTRUN THE CONSTABLE.

To spend more than the income and to break into the capital. *Te houde raeijen de kum stapel* ; q. e. *to quickly destroy* [dissipate] *that which care and anxiety have amassed* ; to cut up root and branch in a short time that which pains and hard work have accumulated ; to make short work with that which has caused long labour to another. *Raeijen* [*raeij-eren*], *roeyen*, *roeden*, *rueden*, *ruynen*, *ruenen*, to eradicate, to extirpate, *to ruin*, to destroy. *Houde*, soon, in a moment, in an hour, *confestim*, *citò*. *Kuïjm*, *kume* (in German *kaum*) hardly, with difficulty, pains takingly ; in French *à peine*, in Italian *a pena*, *appena*, *a gran stento*. *Stapel*, heap, mass, muck, that which is put together, amassed, and so capital, fund. *Staple* and *steeple* both belong to *stapel*. *Raeyen* sounds *run*.

AS IF HE HAD SPIT HIM OUT OF THE MOUTH.

As said upon seeing one with an unpleasant appearance, some spiteful looking person, but now generally referring to the coming in view of some one who is the offspring of some ill famed father. *Als hef hie huyd ! spie't hem, houdt af die moed* ; q. e. *all here to day* [just now] *looks in a state of ferment ! if you find it is really so, keep out of his way while this mood lasts* ; it looks with the person in question as if it was all upon the fret with him ; if you spy it to be so, hold off while the fit lasts. I believe we generally accompany the phrase with, *he looks*, and say, *he looks as if he had spit him out of the mouth* ; in that case, *he looks* is the travesty of *hie luck's* ; q. e. *here it so happens* [here the case is, stands], which falls in with the rest of the expression, as above explained. *Hef*, ferment, boiling up ; we say *boiling with rage*. It is from this *hef* we have our *huff*, as in the expression, *he is all in a huff to day*, and meaning in an excited state of mind, fretting, frothing. *Hie*, here. *Huyd*,

to-day, the root of the Latin *hodie*, as well as of the Italian *oggi* in the same sense, and sounds *had*. *Spien*, to spy, to perceive, to observe, to speculate 'T, 'et, *het*, it, the state, the fact in question. *Houdt af*, hold off, keep aloof, avoid. *Die moed*, this state of mind, this mood. *Moed*, *moet*, mood, condition of mind.

AS SURE AS A GUN.

Certainty in regard to the subject referred to. *Was that so? Aye! as sure as a gun.* *Als schée ure als er gunne!* q. e. *as that granted joy fleets*; as happiness quits as fast as possessed; as that which we may long for palls on us, when once enjoyed; loses the flavour of novelty when attained. *Scheé* the contraction of the subjunctive form of *scheeden*, *scheijden*, to separate from, to depart from. *Ure*, hour, moment, any indefinite imaginary period of time. *Te goeder ure*, in a happy moment, and it is in this sense *ure* is used here and was formerly also with us: at bottom the same word with the Latin *hora*, the Italian *ora*, and the French *heure*. *Gunne*, as the subjunctive form of *gunnen*, *gonnen*, *jonnen*, to grant, to do grace to. *Af*, from, off, away from.

"What was the cause of this his dedly wo,
Or why that he so petously gan crie,
On his fortune, and on his ure also."

CHAUCER.

"In my herte I wexe well appayed,
And in myself I me assured,
That in my body I was well ured*,
Sithin I might have such grace
To see the ladies and the place,
Which were so faire."—CHAUCER.

A SON OF A GUN.

A slippery chap; one who never stays long in the same place; soon off, away in a moment; and thus an unsteady person. *Er! saen af er gaen*;

* Houred, timed.

q. e. *there!* soon gone off again from thence! there! he's gone at once; no sooner in a place than off again. *Saen*, now, [*soon*], immediately, at once, quickly, suddenly. *Alsoo* SAEN *als die tot heurder kennisse gecomen zyn*; all as soon as these are come to their senses again. *Zo* SAEN *als si geboren waren*; as SOON as they were born.

“ *Eu vinden water SAEN daer neven,
Dat si haren kemelen geren*;

and they SOON found water close by there, which they gave to their camels.

We once spelt our present so, SA.

“ By God right by the hopper woll I stonde.
Quoth John, and se *how gates** the corne goth in,
Yet saw I never by my fadir kinn
How that the hoppir waggith to and fra.
Alein answered Johan, *wilt thou SA†*?
Then wol I stonde benethe by my crowne,
And seen *how gates* the mele fallith a-doune
Into the trough, that shall be my disport.”

CHAUCER.

UPSY-DOWN.

Upside-down; an adverbial expression for a hardly recognizable state from accidental and irregular change of a prior condition; formerly *up so down*. *Op, so daan*; q. e. *up, then down*; first as it should be, then the reverse; rightwise then contrariwise. *So*, in the sense of *then*. *Daan*, hence, *down*, with which it is the same word.

“ Worde and dede as in conclusion
Is nothing like, but turned is UP SO DOWN
All the worlde, thorough mede and fikilnesse.”

CHAUCER.

HE TURNED UP THE NOSE.

He turned up the nose at the offer; he rejected the offer with an angry air, as one offended by it;

* In what manner of ways.

† Wilt thou so?

refused it scornfully, peevishly. *Hij taend op de noose*; q. e. *he was irritated at the nuisance*; he became angry at the offence he felt from the offer. *Taenen, tanen, tenen*, to become (to wax) angry; to feel offended; to be annoyed. *Noose* has been explained.

THE APPLE OF THE EYE.

Johnson tells you, is the pupil of the eye; when you consult him under *pupil of the eye*, he tells you the phrase means, *apple of the eye*, implying, I suppose, that *apple* is here a travesty of *pupil*. The *apple* of this phrase, is the Dutch *appel*, in Anglo-Saxon *happel*, and the noun of *happen*, to lay hold of, to grasp, and so to take for use, to gather; and *appel* is that which is taken hold of for that purpose; and thus, as the use or service of that from which it is taken. As *fruit*, it is the use or produce of the tree, that which is grasped and so taken for use; custom alone has restricted the meaning to the fruit of one kind of tree, in which sense we now use the word. The Latin *pomum* is *fruit* in general, and *apple* in special. But *apple*, in the general sense, is still to be traced in our phrase *service-apple*, as the term for the produce [use, fruit] of the *sorb-tree*, now called *service-tree*, by the corruption of the Latin term *sorbus* into *service*, if the Latin term is not the corruption of *service*, which is the most likely case of the two. *Apple*, in that place, admits of no other meaning than the fruit (use, produce) of that tree. And, I have no doubt, it is in the sense of use (service) the word is employed in the phrase, *apple of the eye*, which would then be as the *use* of the eye; for in the *apple* resides the *sight*, which is the sole *use* (*service*) of that organ. The roundish ball which holds it has no more share in the sight of the *eye* than the *socket*, or in the meaning of the word, than *tree* has in that of *fruit*. The *ball* of the *eye* is still the same in meaning, although the

apple should be destroyed [gone]. In some districts the *service-apple* is termed *sour-apple*, which is merely a different spelling of the Anglo-Saxon *sorhappel*. We say, *as precious as the apple of the eye*, in the sense of the *sight*, and thus all which is valuable in that organ; but we never say, *as precious as the ball of the eye*, or even, *as precious as the eye*. We can't say *an apple of the eye*; which shows the word is there in a general import.

I WILL PUT A SPOKE IN HIS WHEEL.

I will obstruct his going on in the way he does; I will be an obstacle to his career; I will prevent his progress in the business alluded to. *Ei! wel put er spoke in 'es wiel*; q. e. *Aye! do put an end to the goings on of that troublesome spirit*; do stop the violent going on of that mischievous sprite. *Ei!* (Eh!), sounds I. *Put*, the imperative of *putten*, to exhaust, to take from, to draw off. *Put*, in our sense of the word, is obsolete in the Dutch. *Wel*, as an enforcing expletive. *Er*, there, now. *Spoke*, *spooch*, *spook*, spectre, haunting spirit, and thus a disquieting, disturbing phantom; and the same word, I have little doubt, with our *Puck*, the mischievous fairy (sprite) known by that name; and probably with our *speck*, as an indefinite appearance upon the object in view. *'Es*, *dcs*, this, the present. *Wiel*, vortex, round, the metaphor of giddy (heedless) going on; we say, *lost in the vortex of amusement*, as the giddying round [whirl] of pleasure.

The expression is always used in the sense of menace, and applied to some intended attempt to stop an undue way of going on of the person in question.

TO CURRY FAVOUR.

To seek the good will of another by careful attention, by cautious observance, by obsequiousness, by attentive compliance with whatever he

wished. I take the phrase to be our antiquated *cury favel*, as *keurige fabel*; [studied speech] put into a verb, and thus as *studied* (select, choice) *discourse put in practice*.

“ And at astance she lovid hym wel, she toke hym by the
swere,
As though he had lernyd CURY FAVEL of some old frere.”

CHAUCER.

That is, she was so pleased by his fine talk that in an extacy of delight, she put her arms round his neck. *Frere*, friar. *Keurig* studiously choice, curiously nice. The monks and priests were once, in the eyes of the illiterate, the monopolizers of learning; so that to talk in a phraseology above their mark, was, with them, to have learned from a priest. To please, requires the being careful in what is said so as not to contradict, and to succeed implies the having been careful. The connection of *fabel* with *fabula* is evident. The Italian *favellare* is of the same stock, and though that verb has the general meaning of *to discourse*, yet it implies to talk in a deliberate, sententious, grave-faced manner; as when enouncing some apologue. *Favellare* has been characteristically discriminated by *Minucci*, in a note on Lippi's *Malmantile*. *Il tale non chiaccherava nè cicalava, ma FAVELLAVA e discorreva; cioè parlava con fondamento, regolarmente e seriamente*. The Spanish *hablar* [to talk] is another pronunciation of the same verb. And Spanish talk may be considered as the *beau idéal* of grave sententious enunciation. In *hablar* we perceive the identity of the aspirates *f* and *h*; that is, their *sound* similarity; their natural affinity.

IN MY BOOKS.

To be in favour with; to be a favourite of the person who uses the expression; to be in his good graces. *In meé puicks*; q. e. *in amongst the select*; one in the midst of the choice (chosen); belonging

to those preferred to others. *Puick*, *puik*, prime, choice, and grounded in *picken pikken*, to fix upon, to pick up or out. We say to *pick and chuse*; in the sense of, to select: but the phrase is a travesty of *te picken keus*; q. e. *to fix upon the choice*; to nail the object of the selection you make; for to *pick and chuse* in the literal form is nonsense. *B* and *p* are convertible sounds. The Welchman pronounces *plood* for *blood*, as well as *Taffy* for *David* or *Davy*. Our *to peck*, *to pick*, and *beak* belong here, along with a host of other words both Latin and French.

SHATTER-BRAINED.

He is a shatter-brained fellow; he is a man of rambling, loose understanding; one who has no connected view of any subject, consequently one who talks in character with this state of mind. *Schaeter beredent*; q. e. *possessed of a flux of words*; a loose (diffuse) talker; one whose lungs are sounder than his brains. *Schaeteren*, *schetteren*, to scatter, to spread about, to diffuse, also to chatter, to burst forth suddenly with noise. *Beredent*, eloquent, facund, fluent in speech, the past participle of *beredenen*, *redenen*, to reason, to argue, to dissert, to go on speaking.

LINSEY-WOOLSEY.

As the well known stuff made of thread and wool interwoven equally. *Linne's hie*, *wolle's hie*; q. e. *flax is here*; *wool is here*; and thus stuff consisting of both materials, and so neither *linnen* nor *woollen*, neither one nor the other. And where can there be a better token of a discourse of which you can make neither head nor tail. It is in this sense we say, *the speech was mere linsey woolsey stuff*. *Linne*, thread, line; *lijn*, flax, whence the Latin *linum*. 'S, is, is; *hie*, here. *Wolle*, wool, spelt by Chaucer *wol*.

BEDRID.

Helpless state, inability to act for himself [to help himself]; motionless. *Bedraeijs*; q. e. *seized*, held fast, arrested, prevented from motion, stopped altogether, paralyzed. *Bedraeijs*, the past participle of *bedraeijen*, to arrest, to seize, to lay hands upon, to stop the going on of; it has also the meaning of, to perplex, to confound, to put into a dilemma. But it is not in the last given sense that the above term has originated. Johnson tells you the word is *bed* and *ride*? and explains it as confined to bed by age or sickness. The spelling has misled the Sage into this whimsical etymology.

“Why say ye not the gospel in houses of BEDRID, as ye do in rich mens, that mowe goe to church and here the gospel.”
—*Jack Upland*. CHAUCER.

“Why wilt thou not beg for poor BEDRID men, that bin poorer than any of your sect, that ligen and mowe not go about to help ’hemselfes.”—*Id.* EOD.

EAVES-DROPPER.

A tell-tale listener, an ill-intentioned hearer; one always on the watch to overhear the conversation of others for a bad purpose. *Hij wie’s daeroper*; q. e. *he who is therefore there*; he who is there for the purpose; one who comes there for a purpose of his own, and thus a hearer or seer for a purpose not known to the speaker. Johnson gives us to understand, the term is grounded in *eaves* and *drop*, and that it means *a listener at the window*. What can *eaves* have to do with *window*, or *dropper* with *listener*? *Eaves* is here the travesty of *hie wie’s* (he who is): but *eaves*, the drip of the house, is *ois*, *oosie*, *oos*, *oosc*, an old term for *water*, and the same word at bottom, with the French *cau*, *eaux*, *caulx*, with *Isis*, and with our *ooze*. *Eaves* is the ellipsis of *eaves-drip*, the drip or dropping of water from the roof of the house, and as *oos-drup*, in the course of use transformed

into *hoos-drop*, *huijs-drop*, the drip of the water from the house, and also a *penthouse*, in the import of the shelving of the house; a building with a slanting roof.

SHILLY SHALLY.

A *shilly shally* person, a person of wavering, indecisive mind; one not to be relied upon, where steadiness is required. *Schill-je*, *schael-je*; q. e. *for ever a distinction, for ever a balance*; always differing with himself, always up and down like the cups of the scales; always finding out distinctions, and always balancing them in his mind. The phrase may, however, have been *schill-je*, *scheel-je*; q. e. *ever a difference, and always a difference*; and thus as nothing but difference; never the same way of thinking twice together. *Schille*, *geschil*, *verschil*, difference, distinction. *Schaele*, *schaal*, *schael*, the vessel of a pair of scales, the holdings of a balance. *Scheele*, in the same meaning as *schill*; so that the phrase would then be as perpetually differing, and thus never deciding. Johnson's hint of the phrase being as *skill-I shall-I*, is a mere whim. *Je*, ever, always.

THE UPSHOT.

In the sense of the result or substance of the affair in question. *Die op's hot*; q. e. *that which it turns [runs] into*; the consistence it takes [the solid result] that which is the substance [amount, essence] of the affair in question; what it comes to. *Die*, that which. 'S, is, is. *Hot*, *gehot*, the past participle of *hotten* to turn into curds [to result into]; the consistence taken, as curd is of milk, and thus the substance. In this direction of sense the Dutch say; *Die zaak zal niet hotten*; q. e. *this affair shall come to nothing, shall take no consistence*. Our *to huddle* is a mere frequentative form of *hotten*, *to curdle*, and so to run together.

It is possible the phrase may be as *Op schie hot*; q. e. *have done wíéh all the rest*; *come quickly to the point* [essence, result]; *debout ! finissez donc !*

HOBSON'S CHOICE.

It was an Hobson's choice; it was an unfair [undue] assumption; no choice at all; an arrogant outrage; encroaching conduct [of the person in question towards the speaker of the phrase]. *Op soen's schie ho eysche*; q. e. *when he had a kiss, he soon made higher demands upon me*; as I yielded his pretensions encroached: and implying, it was not fair in him: of course as said by a female; and infers kindness abused by a ruffian; an unfair inhuman abuse of unsuspecting kindness; a cowardly availment of unguarded confidence. *Op*, upon. *Soen*, a kiss. 'S, is, is, comes, follows. *Schie*, quickly. *Ho*, *hoo*, *hoogh*, high, extravagant, arrogant. *Eysche*, demand, pretension to, claim to. The true sense of the phrase is, the one took an unfair advantage, when he saw there was gentleness and kindness in the other. *A Hobson's choice* always implies an undue demand made upon one by another; the idea of the phrase referring to a hirer out of horses at Cambridge is a mere *Cantab* hoax. The phrase in the original has the sound of its travesty, when combined into a substantive form.

BUGBEAR.

Alarming without real danger; a bare cause of terror. *B'oog baer*; q. e. *barely to the eye*; solely to the eye and no more; and thus a danger in appearance only. *B'oog*, *by cog*, to the eye. *Baer*, purely, only, barely, simply. The phrase refers to objects alluded to as the cause of the fright; but which have no share in the meaning of the term.

HE BEAT HIM TO A MUMMY.

He beat him till he made a fright of him; till he disfigured his appearance. *Hij beet hem toe er momme hij*; q. e. *he injured him to the degree of making his face a frightful mask*; he damaged him so that he was a complete scare-crow. *Beeten*, to injure, to beat, to damage; also *to tan*. *Momme*, a mask, also a masked person [a mummy]; but in the sense of—that which renders the wearer an object of terror (a bugbear). Of the appearance here implied there can be no better illustration than the face of the pugilist after a severe fight, nor a more suitable term than the Latin *terriculum*.—*Oraque corticibus sumunt horrenda cavatis*.—*Er hij*, there he, there is he.

HE BEAT HIM TO A JELLY.

As he beat him till he looked like something else, till he was not to be known again for the same person, till no one could recognise him for the same. *Hij beet hem toe er je hele hij*; q. e. *he beat* [pummelled] *him till he was not to be made out by those who knew him before*; till he was a perfect disguise, not knowable again by any one for what he had been. And who would know the face of one who had been properly mauled in a well contended boxing match? *Beeten*, the source of our *to beat* and connected with the older verb *to batten*, yet traceable in our *to batter*, *battery*, the French *battre*, and the Latin *batuere*. *Je hele hij*, now he was concealed from you. *Je*, yee, you. *Helen*, to conceal, to hide. *Hij*, he.

HE SWORE BY BELL, BOOK AND CANDLE.

He swore stoutly; he used every sort of appeal by way of confirming what he asserted. *Hij swoør by beld, boeck, end gaend el*; q. e. *he swore upon the crucifix, the testament and by his hereafter* [by where he was hereafter to go] *and so by there*;

where he hoped to go; by heaven. *Beld, bild, beeld*, image, figure, when used absolutely, a *crucifix*; as the contraction of *gebeltede, gebelt*, deriving from *balten*, to strike, to beat; and as that formed by striking, hewing, chisselling. To build belongs to the same stock; as well as *beelden, bilden*, to imagine or form an image in the mind. *Boeck*, the book, and thus the Bible or Testament, or both. *Gaend*, going. *El*, elsewhere, and thus another place; implying one he naturally wished for, and so one of happiness. *Gaend el*, sounds *candle*.

FOR AN OLD SONG.

Vor een hol saeghe hin; q. e. *for an empty fiction*; for a groundless representation [statement] in the regard to the object in question [the thing parted with]; parted with for a story dressed up for the purpose. *Vor, voor, veur*, for. *Hol*, empty, groundless, hollow, void. *Saeghe*, narration, fiction, fable, apologue, story, and the same word with our *saw*, as proverb, saying. *Hin, hen, heen*, hence, gone off. *Saeghe hin*, sounds as we utter *song*. The *h* no letter. Our word *song*, in the phrase to *sing a song*, is as this same *saegh hin*, and thus to *sing off* [modulate] *a story* [narration]. For to *sing a song* would be to *modulate a modulation*, and as much a solecism as if we said to *do to done*, if *song* was here as a *singing* or *a song*, in the usual acceptance of the term. *Song* in this latter import is as *sang, gesang*, the participle past of *singen*, to sing, and thus as that which is *sung*, the thing sung, formerly spelt *sang*.

“ Alein, the clerk, that herde this melodie,
He poked John, and said slepist thou?
Herdist thou ever swilk* a SANG er now?
Lo swilk a complynt† is betwixt them all,
A wildfire‡ mote on their bodies fall.”—CHAUCER.

* Such.

† Evening song, musical prayer.

‡ A meteor.

QUANDARY.

A dilemma, perplexity, agitation of mind, disturbance in thought; but always used in regard to fantastical distress, whimsical anxiety of mind, and is in truth a ludicrous term. *Ghewaend-deere*; q. e. *distress in fancy*, imaginary mischief, suppositious disaster, evil hatched in the imagination. *Ghewaend* the past participle of *waenen*, *waanen*, to fancy, to imagine. *Deere*, *dere*, *deijre*, hurt, injury, mischief. Johnson has adopted from Skynner the French expression *qu'en dirai je?* for the etymology of this phrase; but that expression has neither the sound nor the sense of *quandary*; *What shall I say to it?* implies a real dilemma; not an imaginary nor a ludicrous one. *Ghew*, *gew*, sounds as *qu*, *deere*, as *dary*.

LIVELIHOOD.

Condition of life; the way of living, maintenance. Evidently the same word with the older *livelod*, in the same meaning. *Lijve-lot*; q. e. *the lot of life*; fortune of life; state allotted to us; our destiny; destined state of our life. *To get one's livelihood*, is to make one's fortune (state of life), to procure that which we live on; the means we live by. *To get* is, properly, to shape, form, cast, as will be explained at that word. *Lijve* was formerly as *lijf*, in the import of *life*, and was so with us in *Chaucer's* day. *Loot*, *lote* *lot*, *lot*, fortune, chance; to be explained by and by.

"As Ankers and Hermets that hold hem in *her selles**
And coveten nought in contrey to carien aboute
For no liquerous LIVELODE her likam† to please."

Vis. Pierce Plowm.

"And eke it is thy profite, and thyn ese also
To be blind as thou art: for now wherso thou go,
Thou hast thy LIVELODE, while thou art alyve,
And yf thou myghtest se, thou shouldst nevyr thryve."

CHAUCER.

* Their cells.

† Body.

“ To all true tidy men, that travell desyren,
Our lord loveth hem and lente (lowde* other stylly)
Grace to go to hem, and agone her LIFELODE.”

Vis Pierce Plowm.

“ Yf men his frende to dethe would drive,
Let him be besy to save his LIFE†.”—CHAUCER.

AS DRUNKEN AS A MOUSE.

Now out of use, but formerly current. Tanta-
mount to a skin full of wine; quite drunk; as full
of liquor as one can hold. This import belongs to
the phrase from the word *drunken* [now *drunk*]
having the sense of *drenched* and *mouse*, that of
muscle-fish. So that the amount of the expression
is as *drenched* [soaked in liquid] as a *muscle-fish*;
which fish every one knows exists in no other state
than that of liquid repletion [fulness of water].
Muijs has three meanings: *mouse*, the little beast
so called: *the muscle-fish*: and *muscle* as *sinew*.
The mouse part of the leg of beef, was, and may
still be, a culinary term for the sinewy coarse part
of that joint.

Thou commist home as *dronken as a mose*,
And prehist on thy bench; with evil prefe
Thou seist to me,” &c.—CHAUCER.

“ I will make mine arrows *drunk* with blood, and my sword
shall devour flesh.”—DEUTERONOMY.

CORPORAL.

I will take my corporal oath to it; in the sense
of I will take my solemn (formal) oath to the truth
of it. The word seems here the travesty of the
phrase, *Kore puur al*; q. e. *all pure law*; the
whole, according to the law of the land; and *cor-
poral oath*, is then as an oath taken in the form
laid down by law and custom. What else can it
mean? *Keur, kore*, law, regulation, ordinance.
Koren ende broken, leges et consuetudines, laws and

* i. e. Openly or else impliedly. † Life.

customs. I have little doubt the Arabick *Koran*, *Coran*, as the code of Mohometan precepts and religious observances belongs to the same stock as *kore* (law, regulation). *Corporal*, as in *corporal pang*, is the French *corporel*, the Latin *corporeus*. *Corporal*, the officer, is the French *corporal*, as *kop oe'r el*; q. e. *head* (chief) *over others*; *kop* (head), *capo*, *caput*. *O'er*, *over* (above). *El*, another, *alius*. *Corporal*, as the above epithet to oath has been derived from *corporal*, a theological term for the napkin on which the host and chalice were usually placed. But how can the word in this sense be edged into the sense of *corporal oath*.

SHAME-FACED.

Shy, bashful; held back by shame from either acting [speaking]; spell-bound by timidity. The corruption of the older *shamefast*, the original *schaemvest*, q. e. *immoveable* [powerless, motionless] *from shame*.

“There n’as no lacke, but that he was agast
To love, and for to speken *shamefast*.”—CHAUCER.

Stedfast is as *sted-vast*, q. e. *fixed to the spot*, firm immoveable.

OLD HARRY.

As the wag’s phrase for Old Nick. *Hold arrighe*; q. e. a *deceitful vassalage*; a bad influence to be under the power of; a treacherous superiority for the subordinates. The phrase is now used for the head or chief of this mischievous superiority, and thus as *the devil*. From the loss of the import of the original phrase, its meaning has past from the fief to the lord of it. In other terms he is also denominated euphrastically *the arch-fiend*; for *arch* is not here as *αρχος*, chief [principal], but as *arg*, *erg*, malignant, sly, arch, cunning; and the phrase is as *arg-ryand*; q. e. *arch-fiend*; the wily enemy

of good *per euphrasin*. An appellation probably coeval with the disastrous fraud practised by him upon Eve. But in the expression *arch-angel*, I suspect, that *arch* is the travesty of *Heers*, the Lord's, and the phrase as *Heers-engel*; q. e. *the messenger of the Lord* [God]; the bearer of the commands of Heaven to man; so that *the Arch-angel Michael* would then be as the Michael the messenger of the Lord *per euphrasin*, and not as a title conferred through the herald's office and by patent. *Heer*, lord, master, chief, is the same word with the Latin *herus*, and probably with *heros* and ἡρως (*augustus saeer*). *Heers*, as the genitive of *heer*, sounds when unaspirated, *arsh*, *arch*. Our *harsh* and *hoarse* are as *heersch*, rough, austere, sour, and grounded in *heer*, lord, whence *heerschen*, to dominate, to lord it, and so to be austere, repulsive, disgusting, and in a secondary sense applicable to any thing disagreeable, distasteful; (*see art. HORSE-LAUGH*). The Dutch *artsch* (principal) and ἀρχος in the same sense, are one word. I am aware the equivalent of *arch-angel* is *artschengel*, but I mean to say the phrase I have suggested is the type of both phrases. In another sense of ἀρχος, one to be found in any Lexicon, the word is the same with the Dutch *aers*, *eers*, [arse] which is as the ellipsis of *aers-gat* [*foramen primas*]. *Angel*, *engel*, as messenger, requires no explanation. *Arrigh*, *arigh*, *arg*, *erg*, (whence our *arch*, as maliciously sly) has been already explained. *Hold*, *huld*, in the substantive sense of homage, and hence the state to which the right of receiving it attached.

BY THE LORD HARRY.

I will do it by the Lord Harry, I will; I will do all I can to succeed. *Bij de loer die harr'je*; q. e. *by the means that may yet be left*; by the method that may still remain in my power; by all the ways that are left me; and implying, I will do all I can.

By the falling in of the familiar name of Harry, the phrase is now used as a jocular one. *Lore, loer, leur, luder*, inducement, *lure, lore*, skill, means of attaining the end. *Harren*, to remain, to abide, to last. *Die*, which. *Je*, ever. *Harre harr'*, as the potential mood.

HE IS IN A CLIFT-STICK.

In a dilemma, doubtful whether to undertake it or not; half inclined to risk it, half afraid to think any more of it. *Hij ijse in-erg liefde stick*; q. e. *he is sadly afraid of having any thing to do with love affairs*; he is mortally fearful of entangling himself in a love-concern, he has an extreme dread of entering into any serious love-business, implying a propensity to engage in such concern, but of being restrained from deciding for it by some lurking doubt whether it may not be one to produce him more plague than amusement in the long run. The phrase is never used but jocularly. *Ijse*, to be in a shivering [shuddering] state, to be much alarmed. *In-erg*, very badly, very evilly. *Liefde-stick*, a love affair. *Stick, stuck*, concern, matter. *Erg-liefde-stick*, sounds a *clift-stick*. *Liefde*, was formerly in use with us in the shape of *lefe* and *leve*, now *love*.

“ And wetin* ye who was his LEFE† ?
 Dame gladdesse there was him so LEFE‡,
 That singeth so well with glad corage
 That from she was twelve years of age
 She of her love graunt to him made.”

CHAUCER.—*Romaunt of the Rose*.

“ And make there his othe
 Upon the goddess, that he for LEFE or LOTHES§
 Ne shulde her falsin|| nyght ne daye.”

CHAUCER.

* Do ye know. † Love. ‡ Dear.
 § Neither for love of another nor hatred for her.
 || Play her foul.

“ The force of love maketh him doe this,
 Who would him blame he did amis,
 He LEVITH * more than he maie doe,
 His pain is harde, ye maie se, lo !—CHAUCER.

A SEDAN CHAIR.

Er set aen schie er ; q. e. *a seat soon had* ; a seat at any one's service, one ready when called for. A seat ! here it is. A *chairwoman*, as one who goes to others for occasional work, is in the same sense ; and so is a *chairman*. A *chairman* at a committee, is as one had for the occasion, one ready to officiate for the turn. A *chairman* [as a porter] is one at the call, for a turn [job] ; one ready to do the errand in question. And a *chair* is *er schie er*, as that which is ready at hand for the use wanted. And what else is it ? But of this by and by. *Set, zeet, seat.* *T* and *d* represent interchanging sounds. *Johnson* gives the word as *sedan*, the name of a town so called. A whim, originated in form of spelling ; a *literal* deception. *Schie er* sounds *chair*.

OUT OF SORTS.

Evidently in a sour (crabbed) humour ; plainly disturbed (vexed). *Houd af ; soert's* ; q. e. *keep out of the way, he is in a sour mood* ; very cross, very crusty. *Soert, gesoert*, the participle past of *soeren, sueren*, to turn sour, to become crabbed, to wax ill-tempered. *Soer segghen*, is to speak crossly. *Soer sien*, is to look sour, to seem in an ill-humour. And I suspect in our phrase, *he is very sore upon the subject*, that *sore* is a travesty of *soer*, sour, cross, touchy, out of humour. A *sore subject*, is a vexing subject, one that puts out of temper. *Houd af* ; hold off. But *sore* as in *sore throat* is as the Dutch *seer* in the same sense.

* Loveth.

THE WEAK SIDE.

He took (attacked) him on his (the) weak side; he tried to overcome him by his susceptibility, by his tender part; in other words, he tried whether he had any feeling, whether he was endowed with the internal qualities of a man as well as the external form of one. *De weeck sijde*; q. e. *the side of the milt* (spleen), *the reputed seat of susceptibility*. A *splenetic* person is tantamount to a person easily affected [excited]. *Weeck*, *weijck*, and *weak* are the same word; which has also the sense of soft, yielding. *De weeck der sijden* is the technical term for the hypochondria [milt] as the soft viscus *par excellence* and which is also placed in that region of the body where there is no bone [hardness]. *Weecksinnigh* and *saftsinnigh* are both used as weak-minded [soft-headed].

TO HANG AN ARSE.

To be deficient or dilatory in regard to what the occasion requires, not to come up to that which was expected on your part. *T'u hange een erre's*; q. e. *retarding is here a not doing of that which ought to be done on your part*; on such an occasion the being tardy is in you a committing of yourself, an omitting of that which was your part to do. We say "he hangs behind" in the same direction of sense. *T'u*, you. *Hange*, as the participle present of *hangen* to suspend, to hang, retard. *Erre*, the contraction of the participle present of the antiquated *erren*, to err, to mistake, in German *irren* and the root word of the Latin *errare*. *Erre's* sounds *arse* formerly spelt by us *erse*.

"For Hudibras wore but one spur,
As wisely knowing could he stir
To active trot one side of 's horse
The other would not HANG AN ARSE."

HUDIBRAS.

“ Yes quoth this Angell, many millioune
 Unto Sathanas ladd he him doune,
 And now hath Sathanas, said he, a taile
 Broader than of a *Carike** in the saile.
 Hold up thy taile, thou Sathanas, quoth he,
 Shew forth thyn *ERSE*, and let the Frere † se,
 Where is the nest of *Freris* in this place.
 And er that half a forlong wey of space
 Right so as bees swarming out of a hive,
 Out of the Devil’s *ERSE* they gan to drive,
 Twenty Thousand *Freris* all on a rout.”

CHAUCER.

HE IS AS MAD AS A MARCH HARE.

Applied to some domineering vexatious personage; some abuser of delegated authority, and consequently a nuisance and torment to those within his reach. *Hij is als mad als er maé’s heer*; q. e. *he acts like maw-worm when it has possession of the stomach*; he rages and torments like the worm which has got possession of a place where it ought not to be. The worm alluded to is that which is generated in the under bowels, but has slipped into the stomach, where it is a more disquieting concern even than when in its proper place. And *maw-worm* is the *worm* here intended; whence the metaphorical expression of *maw-worm* as *miser*, secret devourer, self tormentor, *heautontimoreumenos*. *Tape worm* is I suspect grounded in the same direction of sense, and as *teppe worm*; q. e. *tormenting*, harassing, teasing worm; and not as a worm like tape. *Teppe* being as the participle present of *teppen*, to vellicate, to tease, to pull about. The phrase at the head of this article in both forms is evidently burlesque. *Made*, *maede*, *maeye*, *maaije*, *maade*, *maygot*, worm, devouring reptile. *Maé*, *maeghe*, *maag*, the same word with our *maw*, as stomach. *Heer*, master.

* A large ship. † Friar, Friars.

“To-morrow wol I metin the,
 When I have mine armoure,
 And yet I hopin *par ma faie*,
 That thou shalst with this launce gaie
 Abie it through thy MAWE.” CHAUCER.

HOBBLEDEHOY.

As he whose increase of size portends a near approach to the maturity of manhood. *Hoop beldt de hoy*; q. e. *it is by being formed into the heap* [by heapings] *that grass matures into hay*; implying that with the various gradations of heapings and gradual increasings of size [well known to haymakers], grass, in the last and largest of such forms, becomes hay, and is considered fit for its intended use. *Neither man nor boy*, is a subsequent accompaniment, by way of illustration of a term of which the origin has been eclipsed by time. *Hoop*, heap, haycock, *Beldin*, *bildin*, *beelden*, to form, to make into, to effigiate, whence our *to build* in all its appliances. *Hoy*, *hooi*, hay.

“Lo here the blosme*, and the budde of glorie,
 Of whiche the prophet so long spake of biforne.
 Lo here the fame that was in memorie,
 Of Esai, so long or† she was y borne!
 Lo here of David the delicious corne.
 Lo here the ground of life in to BILDE
 Becomyng man‡ our ransome for to yilde.”—CHAUCER.

“Where I myne eyen caste,
 Were treis clad with leves that aie shal last,
 Eche in its kinde, with colour fresh and grene,
 As Emeraude, that joie it was to sene.”

“The BILDIR Oke, and eke the hardie Assche,
 The pillir Elme, the coffir unto caraine,
 The Box § pipe-tree, the Holme to whippis lasche,
 The sailing Firre, the Cypress deth to plaine,
 The shotir|| Ewe, the Aspe for shaftes¶ plaine,
 The Olive pece, and eke the dronkin Vine,
 The victor Palm, the Laurir to divine.”—IDEM.

* Virgin Mary. † Before, ere. ‡ Our Saviour.

§ The trees to make fifes with.

|| Shooter, to make bows with. ¶ Smooth.

THAN A COW DOES OF A NEW SHILLING.

Said in reference to something impossible, to some infeasible thing. *Dan er kou dus haaf een nieuw siel inne*; q. e. *no more than riches can put a new soul into a man*; no more than money [estate] can change a cold-natured niggard into a warm-hearted and generous person; no more than a long purse can change one who is by nature a BLACKGUARD (see below) into a GENTLEMAN (see below): and thus implying a physical impossibility. *Kou, kau, koud, kaud*, cold, insensible, unfeeling. *Dus*, thus, by this. *Haaf, haeve, have*, riches, power, possessions. *Een*, a. *Nieuw*, new. *Siel*, soul. *Inne*, can put into, bring in, fetch in.

A FINGER IN THE PIE.

An undue share; a share taken by intrusive meddling. *Er ving gher' in de paije*; q. e. *there covetousness clawed out a part of the fund*; cupidity fixed her claw into the sum (that which was coming to another); greediness grasped a portion of another's due. *Vangen*, to seize, to set the fangs into, in the præterite tense *ving*. *Gher', ghere*, greediness, voracity. *Paije*, amount paid as due, the settlement of a concern.

THAN A CAT IN HELL WITHOUT CLAWS.

He is like a cat in hell without claws, implies there can be no doubt in regard to what is to become of him in the case spoken of, not that when he gets to hell he is not to be in a condition to fight its proprietor. *Dan er guit in hel wis houdt klaars*; q. e. *then [so that] the existence of the villain [villainy] contains within itself a clear proof there must be a hell [a counteracting mean]*; when we see the ruffian abroad we are certain there must be somewhere [though unseen] a due check to him; that there is a duly counterbalancing good to every evil, the very existence of things is a proof;

the order of nature testifies. Implying the same system of countervailing equivalents, in regard to the apparently accidental and irregular succession of existences and appearances which is admitted in regard to all physical phenomena. *Hel, helle*, is simply as invisible punishment, hidden retribution, and has no relation to geographical position; its true quality is its everlasting and inevitable certainty, secured by unseen means—means independent of man. For instance, the hell of a bad conscience;—what earthly power can save the most potent miscreant from that? Imperial protection, judicial corruption and servility, benefit of clergy, riches, power, friends, are all as chaff before it. I believe *hell* to be simply as the participle present of *helen*, to hide, to conceal, and as an ellipsis of *concealed means*, power, effect, or some equivalent adjunct, and thus as *hel, helle, helling*; q. e. a hiding, a concealing; *subaudito* means. *Dan* is both *then* and *than*, and in the first case, the same word with the Latin *tum, tunc, dumque* and the Italian *dunque* and French *doncques*. *Guit, guyt*, villain; by token villainy; and possibly the same word at bottom with *quæet, kwaet, kwaad*, bad, wicked. In all the travesties of *guit*, that term is represented by *cat*, a nearer form of letter to *quæet* than to *guit*. *Wis houden*, keeps certain, makes sure of, leaves without doubt; and *wis houdt* sounds *without*. *Klaar*, clear, evident. 'S, *is*, is. *Klaar's* sounds *claws*.

HORNMADE.

Expressive of one in a state of anxiety how to conduct himself in the affair in question; of one who does not know what to do on the occasion in view, and thus one in distress. *Hoore'n mat*; q. e. *worn out by doubts how he ought to behave on this occasion*; tired of thinking what is to be done in this case. *Hoore*, as the contraction of the

participle present of *hooren* in the sense of to belong to, to appertain to, to be fitting for, and thus as befitting the occasion. 'N, *aen*, *aan*, on, upon, of. *Mat*, broken down, feeble, worn out, tired. JOHNSON defines the phrase, perhaps *mad as a cuckold*; but what difference can there be between the madness of a *cuckold* and that of any other *man*. If he knew he should have told us: it is a mere whim. The phrase has, in its true form, no more relation to the connubial than to the single state. It is the accidental falling in of the term *horn* into the travesty, which has brought in this mis-direction in the meaning of the expression; and HORN as the familiar symbol, relative to marriage, is, I suspect, simply the travesty of *hoon*, in German *hohn*, disgrace, ignominy, and refers to the fraudulent adultress, as her who is disgraced by her breach of faith; and in no other way to the husband than if he be a voluntary partaker in her infamy. The term has no other relation to him, beyond that of being the victim of such a wife. *Mat* had once with us the same meaning as above in the shape of *mate*. The French phrase *porter les cornes*, and the Italian *far le corne*, are borrowed from us; the Latin *cornu* (*cornua*) was never used in such relation.

"Him thoughtin that his herte wou'de all to breke,
When he saw them so pitous and so MATE*
That whilome werin of so grete estate."—CHAUCER.

"But when I came out of swooning,
And hadde my witte and my feling,
I was al MATE†, and wende full wele
Of blode t'have lorne a full grete dele.—IDEM.

"Sith by his darte moste cruil full of hate,
The deth hath take my ladie and maistresse,
And left me sole, thus discomfite and MATE‡
Sore languishyng and in waie of distresse."—IDEM.

* Broken down, reduced by fortune. † Weak, exhausted.
‡ Forlorn.

MADCAP.

An injudicious person, one defective in prudence; not under the guidance of a sound judgment. *Matkop*; q. e. *a head destitute of judgment* (reason); a poor weak head. *Kop*, head, the seat of reason; hence the Latin *caput*, the Italian *capo*, and Spanish *cabeça*, in which we trace the change of the *o* into *a* in this phrase. *Een goed kop* is, a right-headed man. *Mat* has been explained in the preceding article, and is here as poor, wretched; and we say, *he has a wretched head*; in the sense of he has nothing valuable in his head. But the travesty bringing with it the form of our word *mad*, has infused the idea of *fury* (*rage*), one which does not belong to the original phrase. *Mad* in its true meaning is grounded in *maed*, *gemaed*, *cut down*, *destroyed*; and a *mad-man* is a man *cut down* in regard to that which is the distinction of his kind, namely, reason; one destroyed as *man* and reduced to the *brute* state of animal existence (no longer to be known by the mark of his kind, viz. *reason*). And *man* is here as humankind, human nature, quality of kind.

“ Suffisith The but that thy wits be **MAD*,
To have as grete a grace as Noe had.”—CHAUCER.

Mr. Tooke's derivation of *mad* from the old verb *to met* (*mete*) in the sense of, to dream, seems a mere whim; for *to dream* is as much *in* the order of nature as *to sleep*; but to be *mad* is to be in a state *out* of the order of nature. *Maed*, *made*, (a maggot) belongs to the same stock as the participle *maed*, and we say, *he is a magotty man*; in the sense of, a man of *unsound* head, understanding.

“ I hold a Mous 'is wit not worth a leke
That has but one hole for to stertin to†,

* i. e. Destroyed cut off.

† To run to.

And if that failin then all is undo.
 I bare * him on hond, he had chantid † me,
 My Dame ‡ taught me forsothe that sotilte,
 And eke I said I METE § of him all night."

CHAUCER.

RAGAMUFFIN.

A somewhat supercilious expression for a man whose exterior denotes want; whose appearance bespeaks more plainly the asker of a favour than the bestower of one; a beggarly looking man. *Rager mof in*; q. e. *poverty shews itself in that countenance*; literally, the Westphalian boor predominates in his person. *Mof*, is the nickname of the *Westphalian* labourer, who, like the *Irish* labourer with us, is habitually driven, by the penury of his home, to seek a livelihood among his neighbours. Like the *Savoyard* in Paris, the *Gallician* in Madrid, he is the habitual drudge of the place he resorts to, performing all the hardest and most forbidding offices of it, such as no one else can be found to undergo at so easy a rate. The word *mof*, is founded in the thema *mo-en*, in the import of, to cut, *to mow*; and the term means strictly, *a mower*; and thus one who performs the hardest of agricultural labours. *Moffin* is the *female* of this class; and she also emigrates in search of employment in the refuse drudgeries of society, among which was that of carrying and crying the baker's cakes and pastry about the streets to sell. And I have no doubt our term *muffin* is the ellipsis of *moffin-koeck*, the pastry of the *moffin* who cries it, as that which she is employed to carry about to dispose of. *Ragen* [to be prominent, to project, to come out, to show itself] has become obsolete in the Dutch, but survives in the same form and sense in the German. The word is used here in the third person present of the subjunctive mood; in the indicative

* Made him believe. † Bewitched. ‡ Mother.
 § Dreamed.

it would be *ragt*. *Er*, there. Formerly this class of Westphalians emigrated annually in droves, spreading themselves over Holland and the adjoining districts in search of work, as the Irish still do with us.

LIKE A CAT LOOKING IN THE BIBLE.

In reference to a sharp clever apt person in his department, but who has lit upon a concern which he can't manage; and infers the confused, but arch look of one in that predicament; the look of subdued archness; the surprise of the knowing one who has stumbled upon that which he cannot master. *Lyck er guit lucking in de by beul*; q. e. *like the thief when the hangman happens to fall in with him*; implying the consequent look of habitual archness emerging through a cloud of distress and surprise. *Guit*, ruffian, nightly robber. *Lucken, gelucken*, to hit upon, to light upon, in the old form of the participle present, *lucking*; in the modern *luckend*. *In de by*, on the spot, in the place; *by* is here in a substantive import, as in our phrase, *by the by*. *Beul*, Jack Ketch, the executioner, and sounds *bel, ble*.

HIPS AND HAWES.

The berries (fruit) on the hedges; but to which the idea of the *hep* as the fruit of *the wild rose*, is attached; an idea grounded solely on the corruption of the original phrase. *Haps aen haeghes*; q. e. *the chance produce of the hedges*, the fruit of the hedges. *Hap*, a chance bit, a piece of luck, chance food; a snap, bait, bite. *Aen*, in, on; *haeghes, haags*, hedges. So that the phrase *heps and haws* is simply as *the chance food or fruit of the hedges*. The French phrase, *la fortune du pot*, is, in the same way, the chance of the stew-pot in the fire; and so is our *pot luck*; instead of which this phrase is as *hedge luck*, the food chance throws in the way of the birds, as those that have no other.

Haeghes has the sound of *hawes*, the plural of *hawe*, the ellipsis of *hawe-berry*, haw-fruit; for *hawe* of itself is *haagh*, hedge.

“Whether wenest* thou (quoth she), that this world be governed foolishly by HAPPE† and fortunes, or else wenest thou that there be in it any government of reson?”

“Certes (quoth I), I ne trowe that in no maner that so certaine thinges shulde be moved by fortinous fortune, but I wot ‡ wel that God, maker and maister, is governour of his werke, ner was never yet day that might put me off the sothnesse of that sentence.”—CHAUCER. *Boeth.*

“This is the ill that love thei call,
Wherein there is but folie all,
For love is folie every dell §,
Who lovith in no wise mai doe well,
Ne set his thought on no gode werke;
His schole he lesith if he be clerke,
Or other craft, if that he be,
He shall not thrive therein, for he
In love shall have more passioun ||
Than Monke, or Hermite, or Chanoun.
This pain is herd out of mesure
The joie maie no while endure,
And eke in the possession
Is mochil tribulacion,
The joie is so short lasting
And but in HAPE ¶ is the getting.”—IDEM.

ON THE HIP.

In the power of another, in the hold of another; caught, hooked. *Aen de hap*; q. e. *on the bait, and so on the hook*; taken, and so in the power of the taker. The phrase is always used in the sense of power obtained by some over-reaching [unfair] means. *Hap*, bait, bite; and the same word as

* Imagine, as the Dutch *waenen*, to fancy, to take into the head.

† Changes, happenings.

‡ Know, as Dutch *weeten*, to know.

§ Bit, the Dutch *deel*, share, part, portion, piece.

|| Suffering; he shall have more to suffer than belongs even to the state of celibacy of the priesthood.

¶ Chance; the getting of what you love, is after all a mere chance, an event you can't foresee.

hep, hip, in the phrase *hips or heps and hawes*, as explained in the preceding article. *Aen* and *on* are the same word.

“ The burgeysse toke avysement long on every draught ;
So with an hour or too, Beryn he had ycaught
Somewhat *oppon the hipp**, that Beryn had the wers.”

CHAUCER.

“ If I can catch him once upon the HIP†,
I will feed fat the antient grudge I bear him.”—SHAKSP.

“ Now, infidel, I have thee on the HIP‡.”—IDEM.

“ If the poor brach of Venice, whom I cherish
For his quick hunting, stand the putting on,
I’ll have our Michael Cassio on the hip§.”—IDEM.

It must have been these last lines of Shakspeare which led Johnson to derive this word from *hip*, as *haunch*, as the part of the animal seized on by dogs in hunting! But the *hip* in the above lines belongs to the speaker of them, and neither to *Cassio* nor to the *hunting brach*, as he thought.

HE LAUGHS IN HIS SLEEVE.

His heart does not keep the promise of his face ; he is not the friend he appears to be. *Hij laf’s : hin is lieve ; q. e. he is faint-hearted : so that love [affection] with him is out of question ;* he is luke-warm by nature, so that a fiery [strong] love [affection, attachment] is an impossibility on his part ; and implying his care for any one, but himself, mounts only to a very low degree of temperature. In this direction of meaning we say, *faint heart never won fair lady*. But the travesty has extended to the import of, that a person of such disposition cares so little for any one, that when his friend’s back is turned he will not only hear him abused with

* *i. e.* Upon the bait, and so on the hook.

† *i. e.* Make him bite, take the bait, swallow the hook.

‡ *i. e.* On the hook ; as taken by the bait that concealed the hook.

§ *i. e.* On the bait, on the hook it conceals, and so caught.

indifference, but will even join in scoffing him. *Laf, lef*, vapid, insipid, imbecile, weak, impotent. *Lieve, leve, love*, as the contracted participle present of *lieven*, to love. *Hin, hen, heen*, off, away, out of the question. *Laf's, laf is*, sounds laughs.

HE BROUGHT HIS NOSE TO THE GRINDSTONE.

He caused distress to him, he made him pay for it. *Hij broght ijse noose toe de greiens stond*; q. e. *he introduced alarm and disturbance into the hour of happiness* (the happy moment); he caused shuddering and distress by coming at the wrong time and thus converting pleasure into disgust; the feel of happiness into that of disappointment. *Broght*, brought. *Ijse*, horror. *Noose*, nuisance. *Greien stond*, the lover's moment, upon the point of being made happy; *l'heure du berger*. *Greien* in the sense of lover (favourite) has become obsolete in the present style of the Dutch. The word is derived from *greien*, to please, to be agreeable to, and is grounded on the French *gré*, from the Latin *gratus*. *Gre* was once used with us in the sense of pleasure, satisfaction. *To greet* is evidently of the same stock.

Now sith he is to fore you now, let him not astert * ;
For many tyme and oft, yee behete † me,
And he myght be take he should do me GRE ‡.
Sith ye of hym be sessid, however so ye tave §
Let him never pas, till I myn y en || have.—CHAUCER.

“ For sith a woman was so patient
Unto mortalle man, well more we ought
Receve al in GRE that God has sente.”—IDEM.

Oh God, that at thy disposition,
Ledist forth the fine, by just purveiaunce,
Of every wight, my lowe confession

* Get off. † Promised.

‡ Give me satisfaction, contentment.

§ I suspect as *it have*, and thus as however you may intend. Mr. Urry's explanation of *to rage* is not the true one, though he brings it as far off as Lancashire.

|| Eyes.

Accept in ore*, and sende me soche penaunce
 As likith The, put from me desperaunce,
 That maie my ghost depart alwaie fro' The,
 'Thou be my shilde, for thy benignite. ID.

TO WHIP THE CAT.

An expression implying he spent more than he ought, and thus did what was unjust, roguish; to swindle. *Te wip tije guit*; q. e. *the rogue is on his way to the whipping post*; on the road to disgrace. *Wip* is here as the infliction of a torture known by the term *stroppe-koorde* [in Italian, *strappado*], and a usual mode of punishment both in Italy and Spain. The sufferer is drawn up to a pulley (placed at the end of the arm of a gibbet) by his hands, which are tied behind him; he is then let to drop to a certain distance, when his fall is arrested by a sudden jerk, thro' which his arms are dislocated; a severe punishment, but mild when compared with others still tolerated in England. *Tijen*, to proceed, to progress. *Guit*, *guijte*, an omnigenous rogue, one that can turn his hand to any villainy. The phrase is old and well known; but I believe deemed a coarse thing to say.

WITH A FLEA IN HIS EAR.

He went off with a flea in his ear; he departed with evident signs of regret [suffering] for what he had done on this occasion. *Wijse er vele lij in ijse hier*; q. e. *he evinced much suffering by fright in regard to this affair*; any one could perceive his concern and alarm for the part he had acted in the business in question. *Wijse*, the subjunctive form of *wijzen* to make manifest. *Vele*, veel, a great deal, much, very considerably. *Lij*, *lijde*, suffering. *Vele lij*, sounds *flea*. *Ijse hier*, sounds *his ear*. *Vele, veel*, in the shape of *felle*, *fel*, was formerly in use with us. *Ijse*, horror, fear, alarm.

* Favour, grace, kindness

" I understand the FELLE* or manyfolde colours and discetes of thilke mervailous monstre fortune.—CHAUCER. *Boeth. Bk. 2.*

HE SET 'EM ALL TOGETHER BY THE EARS.

Was the cause of introducing confusion into the society in question; made mischief among neighbours and friends. *Hij set om al; tuijghe's er by die hier's*; q. e. *he upsets every thing; one can see that by the state of things here*; he turns all topsy-turvy; what is to be seen here is proof enough of that being the case. *Omsetten, setten-om*, to upset, overturn, *bouleverser*, which last term, is, I suspect, the Frenchman's travesty of *bolaersen, in caput devolvi clunibus in altum sublatis*; and thus a complete arsy versy. If it is not this, let any one tell what it is, if he can. *Tuyghe* is the shortened participle present of *tuyghen*, to bear witness. *Die hier's*, that which is before us, and sounds *the ears*.

CONUNDRUM.

A jocular term for a puzzling question; some insignificant proposition absurdly involved in terms, *Gauw nu inn d' rum*; q. e. *now, my sharp fellow, make that out if you can*; you clever one, conceive that now; now, you wiseacre, get all about it into your head if you can. *Gauw*, able, dexterous sounds, *ko, co*, and here used sneeringly. *Inn*, the imperative of *innen*, to take in, to get in, to receive in, to inn. *Nu*, now. *Daerom, d' rom, drum*, all about it. Sound *gauw* as *ko* or *co*, and *nu inn d' rom* as *nu'ndrum*, and the expression becomes *conundrum*.

TOADSTOOL.

Doodt's toe al; q. e. *is dissolved quite to nothing*; melted away entirely; comes completely to nothing.

* Many.

Doodt, *gedoodt*, the participle past of *dooden*, to thaw, to dissolve, to melt. *Toe*, completely, to extinction. *Al* entirely, altogether, quite, *prorsùs*, *omnind*. *Dood* and the German *tod*, are the same word; and evidently connected with *dooden*, *dauwen*, our *to thaw*. *Dauwe*, the German *thau*, and our *dew* are also one word; and doubtlessly of the same source with *dood*, *tod* [death] which is dissolution of body. *Johnson* gives *toad* and *stool* for the etymology of the word!

I have met with no probable etymology for *toad*, as the well known relative of the *frog*, but believe it to be as *toe wad*; q. e. *wades towards*; advances as one does who *wades*, that is, slowly, heavily, and with apparent difficulty. Is not such the march of the *toad*? and well in contrast with the light spring and rapid hop of the *frog*? Our *to wadle*, *waddle*, in the sense of to get on slowly, awkwardly, painfully, heavily, is a mere frequentative form of *waden*, to wade, *vadare*. And if the *toad's* half-crawl, half-step, is not a *waddling pace*, I do not know what is. The gait of the *fat man* is as that of a race horse in comparison with the *toad's*. And the term from such source would be as the distinctive characteristic in this animal from its correlative the *frog*. *Toe wad* sounds *toad*, and accounts for the *o* and *a* in it. *JOHNSON* derives *to waddle* from *waggelen*, but that is *to waggle*, to vacillate, to move to and fro, and may imply rapid oscillation, but not *to waddle*; it might do for the *wag-tail*, but not for the gait of the *waddler*. A false source of the word, has led him to a false definition, and to consider *waddle* and *waggle* as the same word, though essentially distinct. In regard to *frog* he informs us, it is in Anglo-Saxon *frogga*. That's true, but what is *frogga*? else we are as wise as before only. Is it not the metathesis of *work*, and thus *wrok* as the onomatopy of the rough throttling sound of the animal's usual

croak? Hence the German *frosch*, and the Dutch *vorsch*. And our *frog* is as *wrok* and so is the A. S. *frogga*.

MUSHROOM.

Muts ruijm; q. e. a broad cap or bonnet; a wide cap [cover]; implying in proportion to the stem which supports such top or cover. And is a striking characteristic of *the mushroom*. *Muts*, bonnet, top, cover, cap. *Ruijm*, wide, large. The French *mouceron* seems a corruption of our own term.

HE PUT HIM TO HIS TRUMPS.

The phrase is evidently jocose, and seems to import the person in question bestirred himself [shewed himself alarmed or in fear] upon an inadequate occasion, about something childish and absurd, from some slight [trumpery] cause. *Hie puit heim t'u ijse trompe's*; q. e. a frog in the hedge [in the house] is a foolish concern to be horrified at; a frog jumping up on the premises is a trumpery cause of alarm [shuddering]; and thus an exemplification by a familiar occurrence of a trumpery alarm. Still one to which the brave are as subject as the timid. Females of the most tender frame handle even a toad with indifference, while one of our fiercest fire-eaters will stand by and shudder. I have witnessed a female, of the most delicate habits, after having taken a toad in her hand, fondle it a long while, admire the beauties of its eyes, and then tie it with a ribband by the leg to a rose bush that it might not play her truant. *Puit*, a frog. BILDERDIJK thinks the term has been confounded with *pad*, anciently *podde*, a toad, a *paddock*, in Italian *botta*; but I suspect it to be the ellipsis of *puit-vorsch*; q. e. *that which croaks in the ditch*, in the well? *Puit*, *put*, a ditch, any hollow containing standing water, *Puit-ael* is a sort of mud-eel, ditch-eel. *Heim*, may here mean either house or

premises ; home enclosures. *T' u, te u*, with you. *Ijse*, as the contracted participle present of *ijsen*, to horrify, to freeze the blood in the veins, to shudder with disgust. *Trompe*, a fallacy, a deception, a deceitful circumstance, an ungrounded reason ; trumpery. The word is grounded in *tromp*, formerly a term for a musical instrument in general ; and thus as that which pleased, engaged, soothed, lulled by its tones when played upon ; and hence the French *tromper*, to deceive, to quiet alarm [pain] ; to lull the senses, and then to profit by their absence [torpor] to do what their presence prevented. *Tromper son ennui* [*ses peines*] is to lull one's heavy hours, one's pains ; to quiet them by distracting the feelings to another point through that which engages them more irresistibly. It is in this direction of meaning we say to *play upon*, in the import of to deceive, to impose upon ; to *play off*, in that of, to make a person believe you are endeavouring to show him to advantage, while you are in fact leading him to make a fool of himself. A *trumped up story*, is a false recital *played off* with an air of truth. The phrase has nothing to do with *trump cards*, as JOHNSON fancied. *Trumps* require no greater effort of mind to use than other cards. A *trumpery person* is as one bearable only to those whose minds are thinking of something else ; and a *trumpery thing* is something about which no one in his right senses ever thinks.

A BIRD'S EYE VIEW.

Something seen at an indefinite distance, indefinitely far off. Inferring some appearance so far off it cannot be precisely ascertained by you ; it may be one thing or another for what you see of it. *Erbaerd's cy wie u* ; q. e. *that which opens on your sight may be an island or not, in respect to you ; that which is seen may be insulated [detached] from the land you stand on or not, for what you can tell ;*

implying you can see it, but that is all ; just see it and no more. The phrase has no relation to the *eye of a bird*, a fancy which has induced *Johnson* to explain it as a thing *seen from above* ; so that a man looking out of an up-stairs window at his horse by the door, would be taking a *bird's eye view* of it ; nay ! when viewing the state of his toes, in this construction of the phrase, he would be taking a *bird's eye view* of them ! That won't do. *Baerd*, *baard*, *gebaerd*, the past participle of *baeren* *baaren*, to bare, to bring to light, to open to view. *Wie u*, in regard to you, with you, *auprès de vous*. *W*, *v*, *f*, interchange so that *wie u* sounds *view* *Ey*, *eye*, *isle*, *island*. *Baerd* sounds *bird*, as we pronounce that word.

HE CATCHES AT STRAWS.

He has recourse to his last and never failing resource ; he perceives all hope of escape must be given up. *Hij ketst 'es aet's trouws* ; q. e. *he thereon seeks comfort in his religion* ; he turns to his conscience for support ; he flies to his God for consolation. *Ketsen*, to seek out. to hunt out, to pursue. *'Es*, *des*, on this account. *Aet*, sustenance, food, provision, that which comforts, supports, *Trouw*, truth, religion, belief ; that which nature reveals to the breast of the individual ; that which he feels [knows] in relation to himself to be true. For *truth* imports certainty in regard to man (both as the individual and the kind) notwithstanding the crafty sneer at this word in the *Diversions of Purley*. *'S trouws*, *des trouws*, of truth, of religion : 's as the abbreviation of the genitive article. The expression is literally *he then seeks the sustenance of that which his breast makes certain to him ; of the food which his conscience supplies to him*. *'S trouws* sounds *straws*. And it is this we mean when we say, *a drowning man catches at straws*.

TARTAR.

As in the phrase *to catch a tartar*, to try after something which, when got, turns out a plague, instead of a blessing. *Tarter*; q. e. *teaser*, *defier*, *constant opposer*; a substantive formed from *tarten*, to defy, to set at nought, to provoke. The adjective, *tart*, belongs to the same stock; *tart words*, as provoking [irritating] words.

AS STILL AS A MOUSE.

A phrase expressive of noiseless action; but one evidently, from the subject of comparison, jocosely and familiarly used. *Als stille als er meê hose*; q. e. *as silently* [stilly] *as one without shoes*; as noiselessly as one who walks in his hose [stockings]; as is done when it is necessary to approach a room [place] where a sick person is, with the utmost stillness; or as the thief does when he wishes to enter a chamber in a professional manner, *Stille*, without noise, secretly, quietly. *Meê, mede*, with. *Hose*, hose, stocking. When we say, *he walked in his stockings*, we mean without his shoes. A mouse is any thing but an emblem of stillness. We hear people say, *they could not sleep all night for the noise the mice made*.

“But thing that wolle not be, let it be *STILLE*.”

CHAUCER.

A MILL-STONE.

As when we say *it was a mill-stone about his neck*; the affair alluded to caused pain to get through with; gave trouble to accomplish. *Er meê ijł stond*; q. e. *therewith a feverish time*; the time then passed through was that of suffering [of ailing, of being ill at ease] and thus as one which consequently was felt to be long [tedious]; a heavy hour. The expression is sometimes used in the form of a *mile-stone*, which arises merely from the word, *ijł*, being spelt either with *ij*, sounding *ee*, or with *y*, sounding as that letter does

with us. The sense is precisely the same in both ways. *Stond*, an indefinite period of time, an hour, a moment, an instant. *Ijl*, *yl*, ailing, ill. *Meé*, *mede*, with, that which is present with the object in question. The *d* in *stond* is scarcely perceived in the usual pronunciation of that word any more than the *b* is in *crumb*, *dumb*, *thumb*.

READY CUT AND DRY.

Formal discourse; talk [argument] prepared for the occasion. *Rede goten te rey*; q. e. *talk moulded to pattern*; a discourse as if cast in a mould; shaped according to rule [sample, standard]. *Goten*, *geyoten*, the past participle of *gieten*, to cast, to pour out. *Rey*, *rye*, *rije*, rule, order, line, direction. *G*, *k*, and *c* represent interchanging sounds. I have little doubt our word *cut* is rooted in *gat*, opening; whence *gaten*, to make an opening; and so is to *cut*, formerly to *kut*, to *kitt*. *Gut*, *gate*, and the Dutch *gat* (opening) are the same word; a *gut* is a passage and so is a *gate*. The *Gut of Gibraltar* is the passage by Gibraltar. And our old adverbs *algate* [any way, any how] as *all*, every, and *gate*, way, way of going, and *other gates*, otherwise, otherways, now travestied into *otherguess*, belong here. *U* represents a variety of shades in sound; for instance in *pursue*, *flute*, *glut*, *pure*, *hurry*, *quit*, *curd*, &c. &c. *D* and *t* are similar sounds. If *ready*, the travesty of *rede*, is omitted, the expression then serves for any thing *formal*, [done according to rule] any *secundùm artem* performance.

“For other occupaciounē till thei wer servid out,
Thei had nat at that tyme, but eny man kint a loff.”

CHAUCER.

“Forsothe I take all that men wol me geve,
ALGATE, by slight or apert violence,
From yere to yere I winn all my dispence,
I can no bettir tellin faithfully.”

The Frere's tale.—IDEM.

“ Now is gode to herin in faie,
 If any be that can it saie,
 And point it as the reson is ;
 Y set for OTHIR GATE,* i-wis,
 It shall nat well in alle thing
 Be brought to gode understanding ;
 For a reder, that pointith ill,
 A gode sentence may often spill.”

CHAUCER.

CRACK.

Prime ; best of its kind ; as in the phrases, *a crack horse ; a crack tailor ; a crack regiment, &c.* *Kraak, karaak*, an epithet of *porcelain* (earthen ware) and in the sense of *genuine, real, best*. *Kraak porcelain* is the technical phrase for *genuine China porcelain*, and as such by implication the *best* of its kind. In course of time *kraak* has fallen into general application, as the epithet of any thing avowedly the *best* of its sort. The word is as *karaak* (in Spanish *caracca*, in French *caraque*) and means a large heavy kind of vessel used formerly by the European nations in the Indian commerce ; and *kraak porcelain* is as the China earthenware imported in such vessel, and consequently genuine and impliedly the best. *Caraque-cacao* was a French phrase for the best Cacao. *To crack*, to exaggerate, as over-rate, and so to give out as prime something that may not be so, is from the above noun. But *crack*, in the sense of *sound*, is purely an onomatopy, and of the same family as *crash, creak, &c.*

HE LEFT NO STONE UNTURNED.

He did his best ; he did all that depended upon him. *Hij left noó stond ontaend ;* q. e. *he had not a quiet moment ;* he did not live an instant in peace ; he had no rest. And, *he left no stone unturned to do it*, is thus as *he had no peace till he*

* In another way.

had done it ; he had hardly any quiet till he succeeded in doing it. *Leeft, left*, the third person present of *leeven, leven*, to live. *Noode noô*, scarcely, hardly. *Stond*, moment. *Taenen, tanen, tenen*, to be in agitation, in a state of excitement, both in an active and a deponent sense. *Ontaend*, as lengthening the already broadly pronounced *a* by *e*, sounds *untuned*.

PUNCH.

As the *liquor* known by that name. The same word, I suspect, as *Punch* in the sense of the mirth-promoting *puppet* so called. *A bowl of punch* was once as the mirth-promoting bowl. The one was listened to, the other drank for a same purpose. The origin of the word, as applied to *the puppet*, has been explained by others.

A RIGMAROLE.

Trumped up recital ; a groundless tale, a tissue of falsehoods ; unfounded detail. *Arige-maere-al* ; q. e. *all an artful fable* ; the whole a sly story ; a tale invented for no good purpose ; an arch fiction. *Arrigh, arig, argh, arg, erg* ; sly, cunning, arch, tricky, malicious. *Maere, mare*, a fable, a story ; and grounded in the thema *ma-en*, to bind together, to weave, to put together ; the source of an extensive race of words.

A CAT MAY LOOK AT A KING.

The good and the bad must be taken together ; no station will exempt from evil. *Er guit meê luck het erg inne* ; q. e. *the rogue's fortune includes the chance of a bad end* ; he that takes up a venturesome trade must stand by the consequences ; the fate of a rogue includes the gallows. The term *a king* has no relation to either the form or the meaning of the expression in the original shape, and is simply a travesty adopted from analogy of sound

with *erg inne*. *Gutt*, rogue. *Meé, mede*, along with. *Luck*, chance, fortune. *Het erg*, that which is bad. *Innen*, to gather in, to take in, to collect. *Arg, erg*, arch.

“ Ye ARCH* wivis stondith at your defence ;
 Sith ye be stronge as is a grete camaile ;
 Ne suffir not that men don you offence ;
 Ye *slender* wivis, feeble in bataille,
 Beth eygre as any Tiger in Inde,
 Aye clappith as a mille, I you counsaile.”

CHAUCER.

WHO WILL BELL THE CAT?

Who will undertake this difficult hazardous [infeasible] task, job. *Woe wel beul tije guit* ; q. e. *and though there is a hangman yet you see robbing still goes on* ; there's Jack-Ketch to be sure, but the rogue is abroad in spite of him ; the executioner dont put an end to thieving. *Beul*, hangman. *Woe, wel*, although. *Tijen, tijden*, to continue on, to keep a same place, to progress steadily, to go on. *Guit*, rogue. By implication, to root out roguery is impossible.

“ You are creating a monster which nobody can controul. WHO WILL BELL THE CAT? Who will take the bull by the horns and subdue him? You cannot controul it, and you might as well try to conquer Gibraltar with a pocket pistol.”

J. RANDOLPH, SP. IN CONGRESS.

HE STARED LIKE A STUCK PIG.

In the sense of he became fixed to the spot by surprise; he stood stock still from astonishment; he became motionless by the shock he experienced. *Hij sterrd lyck er staech bij ijck* ; q. e. *he became as fixed as a mile-post ; he became as fixed to the spot as a direction-post (a boundary-stake, as a*

* Artful ; spitefully cunning, sly, and thus has power of head opposed to brute power.

† Smally provided in relation to stock of understanding.

permanent standard). *Starren, sterren*, to become motionless, to grow stiff. *Staeck, a stake*, a post, and sounds *stuck*. *Bij ijck*, at the mark, at the standard or settled place of the bounds; at the spot which marks the due extent, the regulated distance; defines the space included.

PLEASE THE PIGS.

I will do it, please the pigs; that is, if I am not obstructed; if I am left to my own free agency; if I have *carte blanche*. *Belies de bij ijcks*; q. e. *do away with all set marks*; all the ready fixed limits; and so leave me to do as I like (think proper); put no restraint upon me by keeping me within any marks or bounds that you may have devised in your own mind. *Liesen, beliesen, verliesen*, to lose; to leave out of sight, to lose sight of. *Bij ijck*, as in the preceding article. The double *ij* produces the sound of *ee* with us, and the *ck* sound as *g*. *B* and *p* represent intermutating sounds.

A WILL-OF-THE-WISP.

Er! wild af de wijze'p; q. e. *there! a spontaneous production which lights forwards*; there! you see a natural product which points out the way forwards; a meteor which keeps on before you. *Wild*, naturally produced, resulting from nature alone, a spontaneous effect [self-produced]. *D* is paragogical and has here no more sound that it had in our word *plumb* now spelt *plum*. *Af*, off, from, in which direction this meteor always moves. *Opwijsen*, to point out, to shew, to point towards; the proposition is here postponed to the verb according to Dutch syntax; and *wijse 'p* is as *wijse op* in the potential mood, and sounds *wisp*. *A wisp*, as in the phrase *a wisp of hay*, is the same word, and means a sample of hay; that which is taken at a single grasp to show [point out] its quality. *A wisp of hay* [straw] was as so much taken at once to shew; and the sub-

sequent use of it by the groom had no relation in its etymology. *Wild, wold*, are as *welld, gewelld, walld, gewalld*, the past participle of *wellen, wallen*, to spring up, to rise out naturally either as water in the well [fountain] or in the manner of any other produce of the earth. And our *wild* and *wold* are as portions of the land covered with spontaneous produce, be it grass, heath, bush, wood, or of any other kind. A *wild fire*, is a natural or spontaneous light or heat. In *Will-of-the-Wisp*, it is the sense of that which *directs on*, that implies its being a light, as well of its being seen in the dark. *Wild*, in the sense of irregular, out of the way, fickle, uncouth, strange, unusual; as when we say—*his looks [actions] were quite wild*, is a travesty of *wie yld*; q. e. *like one delirious, disordered in mind, feverish*; and has no relation to the word in its other use in regard to source.

“Pride of the table appereth also full ofte, for certes, riche menne be called to festes, and pore folke ben put awaye and rebuked. And also in excesse of divers metes and drinkes, and namely such maner bake metes and dishe metes *brenninge** of WILDE FIRE†, peynted and castelled with paper and semblable waste, so that it is abusion to thinke.”

CHAUCER.—*Parson's Tale*.

“I am no more, but here outcast of all welfare abide the daie of my deth, or els to se the sight that might all my WELLINGE‡ sorowes voide, and of the flode make an ebbe.”

CHAUCER.—*Test of Love*.

JOHNSON spells the above term wrong; and evidently thought the *will* in it was the familiar abbreviation of *William*, or a travesty of *Bill*.

* Burning.

† Heat caused by a natural product as spice is. But *wild-fire* as the pyrotechnical term is simply as *wild* in the second sense, viz. an irregular fire, one for no distinct purpose but applicable to the setting fire to more regular preparations, such as are destined to fixed purposes.

‡ Boiling up, springing up.

CURMUDGEON.

A stingy person ; one who grudges all he parts with ; one of an avaricious temper. *Gere mij egge je aen* ; q. e. *covetousness constantly eggs me on* ; my mind is constantly harrowed by greediness ; cupidity harrasses [disturbs] me at all hours [perpetually]. The expression sounds *ker m' egg' j'ann* ; and by an easy transition *curmudgeon*, now a self-constituted noun, as is the case with many other familiar terms in our present language. *Ghere, gere*, cupidity. *Egge*, harrow, excitement, agitation ; whence *egghen*, to egg on, to excite. *Aen, aan*, on. JOHNSON imputes the term to the French words *cœur mechant*, more applicable to a *murderer* than a *miser*, and a mere whim.

THE DEVIL TO PAY.

A disturbance made ; state of things put into disorder ; scene of confusion. *Die't evel toe paije* ; q. e. *this is the enemy to peace* ; the perversion of happiness ; the disturbance of contentment ; the destroyer of content. '*T evel* explains itself. *Toe paije*, to contentment [satisfaction]. *There was the devil to pay*, there was a disturbance, and thus an opposing state, one hostile to quiet ; that which opposes [acts the enemy to] peace.

LONG RUN.

In the long run ; is in the course of time. *Langer aen* ; q. e. *some time hence* ; further on ; by and by, *Langer*, longer, further, more advanced. *Aen, aan*, on, onwards. We have turned the phrase into a dissyllabic noun ; the original form having merged in the course of use and change of dialect.

HE SENT HIM ON A SLEEVELESS ERRAND.

It was all to no purpose what he did ; he might as well saved himself the trouble of doing it. *Hij seijnt hem aen er siel lijveloos her aen* ; q. e.

he bestowed his blessing upon a soul which had no faith in its efficacy; on one who was lost to all sense of its value; on a person who did not care one farthing for such things. Implying, he might as well have saved himself the doing it, the giving it. *Seijen, segghenen*, to make the sign of the cross as the catholic priest does in his benediction; for it is not the heartfelt genuine blessing uttered by the [parent, the friend, or the lover] to the object of his affection, but the indiscriminate and mechanical mummary of the monk, which is here intended. *Siel*, soul, individual, as when we say, *there was not a soul present*, *Lijfloos, lijveloos, lifeless*, lost to all feeling, insensible to. *Her aen, hier aen*, in this respect, here upon. *Siel lijveloos* sounds *sleeveless*.

“Gode childe, quoth she, what echeth* soche renome to the conscience of a wise man, that loketh and mesureth his godenesse, not by SLEVELESS† wordes of the peple, but by sothefastenesse of conscience? By God, nothinge.”

CHAUCER.

AS DRUNK AS CHLOE.

Thoroughly drunk. Als dronck als kloe; q. e. as moist as a cleft; as full of wet as a place whence sun and air are excluded by the nature of it. Drunk, as drenched [saturated] wiith liquid, has been explained above. Klove, kloe, a fissure cleft. A cleft is as the emblem of a state of moisture; a place never dry. Drunk, was formerly spelt donkin.

“Aaron that had the temple in governaunce,
And eke the othir Prestis everychone,
Into the Temple when thei shuldin gon,
To pray for the pepill, and do servise,
Thei n’olde drinkin in no manner wise

* *To eche*, to add, to increase, and the same word with the Dutch *oecken* in the same sense.

† *i. e.* Heartless, senseless, not the effect of feeling.

No kind of drink, that DRONKEN might 'hem make.
But ther in abstinence did praye and wake,
Lest that thei deidin*." CHAUCER.

PUG.

The ellipsis of *pug-dog*; a lap-dog, pet-dog. I take the word to be as the mæso-gothic *pugg*, a pocket, a pouch, a purse; in another dialect *pong*, *bong*. To *knip the bung*, was a slang phrase at one time, for to *pick the pocket*. The *pocket* then worn by the females was of considerable dimensions, and fastened to a girdle from which it hung before them, so as to form *the lap*. It was in this *pocket* they deposited the little favourite; usually, at that time, the *Dutch Mastiff*, and called the *lap-dog* from the circumstance of being carried about by its mistress in this *pouch* or *lap*. *Pug-nose* is evidently from the nose natural to this species of dog.

TATTERDEMALLION.

As one whose general appearance prognosticates his being in a destitute state; one whose look announces the want of necessary means. *Dat er de mael lije aen*: q. e. *that there which* [he who] *is suffering in the viaticum* (provision store); one who is in want of necessaries; one who seems wandering in an unprovided state; in a beggarly condition. *Mael* answers to *viaticum* as the traveller's store-bag; and still more closely to *bulga*, budget, wallet, in another shade of the same sense.—*Cum bulgâ cænat, dormit, lavat, omnis in unâ spes hominis bulgâ*.—The phrase, like so many others of this class with us, has become a substantive by travesty. *Mael* in the shape of *male* had once with us the same import. *Lije* is the third person of the potential mood of *lijden, lijen*, to suffer, to be in distress.

“ Yes once I was herberd, quoth he, with a hepe of chapmen,
I rose when they were at rest, and rifled their MALES.

* Died.

That was no restitution, quoth Repentance, but robbers theft ;
 Thou hadst been better worthy been hanged therefore
 Than for all that thou hast here shewed.
 I toke rifling for restitution, quoth he, for I never red boke,
 I can no French in fayth, but of the fer ende of Norfolke."

Vis. Pier. Plowm

" Our hoste lough and sware, so mote I gone,
 This goith aright, and unboklid is the MALE*,
 Let se now who shall tell another tale."—CHAUCER.

HE LOOKED AS IF BUTTER WOU'D NOT MELT IN
 HIS MOUTH.

Used in regard to some Judas-faced libertine, foremost to revile the shadows of vice as a saving to his practice of its substantial forms; or in relation to some judicial hypocrite [official ruffian] as notorious for his constant appeals to religion, conscience, honesty, &c. as he is for his disregard of them all in practice. *Hie lucht als heffe botter woed nae 't meld; hin ijse moed*; q. e. *with him it looks as if the ruffian boiled up with rage to display himself in practice; but fear [dread] restrains the giving vent to the fit*; he would lay aside all cloak and show himself openly to be the villain he is, if he had but courage, and thus implying the ruffian, the impostor, and the coward. *Hie, hier*, in this instance here. *Luchten*, to have the appearance of, to look like. *Heffen*, to ferment, to fume, to boil up, and here used in the subjunctive mood. *Botter*, impostor, hypocritical scamp, rake, villain. *Meld, melde*, as the participle present of *melden*, to make known, to mention. *Ijse* as the subjunctive form of *ijsen* to alarm, to fill with dread [horror]. *Moed*, self-possession, confidence, spirit, courage, and the same word with our *mood*, sometimes spelt *moud*, in which form it approaches nearer to the travesty of *mouth*. *Hin*, hence, away. *Woeden*, to rave.

" For when we herd a man within he was almost wood*
 And bicause the cost was his, no marvel tho the MOUD†
 Were turned into vengeance." CHAUCER.

* Mad.

† Temper; disposition.

“For vices ben so cruell that thei persen and thorowpassen the courage within, and thoughe thei ne anoye not the body, yet vices to WODEN to destroyen men by wounde of thought.”

CHAUCER.

A SCAMP.

In the sense of, one who is a disgrace to society, to his family and connections. *Er schamp* ; q. e. *a contumely* ; disgrace, reproach, slur to nature ; one who disgraces the human form. Evidently of the same stock as the Italian *scempio* in an analogous sense.

NUTS.

As in the expression, *that was nuts to him*, and in the sense of, it gave him pleasure ; rejoiced him. *Nuts* ; q. e. *of use, of profit to* ; and thus as something that gives pleasure to. *Utilis, utor, usus, &c.* are of the same stock.

A HUMBUG.

A deception ; a take in ; moonshine. *Er ham b'oog* ; q. e. *a taking hold of by the eye* ; taking to the eye ; a catch for the eye ; engaging the eye ; implying an appearance and nothing more ; in appearance only. *Hame, ham*, the contraction of *having*, the participle present of the antiquated *ha-en*, to lay hold of, to take by, to grasp ; and the root of *hand, ham*, and other terms to be observed on by and by. *Bijoog, b'oog*, by the eye to the sight. So that *humbug* is a taking by appearance ; and we say *he was taken in by appearances*, in the sense of, *he was deceived by his eyes* ; implying his reason had no share in the consequence. To *humbug* is the verb of this substantive. JOHNSON omits the word, although as genuine English as any in his Dictionary. To *hum*, to deceive, is the familiar contraction of *to humbug*. *Hum*, sound has quite a different source.

TO SET THE TEETH ON EDGE.

An expression perfectly understood, but not accounted for. Its literal import has been lost sight

of by the disuse of the worde *edge* in the sense here used. *Edge*, in this expression, is as *egge*, the contraction of the still older *egging*, the participle present of *egghen*, *eggen*,^v *to harrow up*, to stir up to excite violently, and the same verb with our *to egg*, in the sense of *to excite*. So that *to set the teeth on edge*, is to set them in a state of excitement, one of pain, uneasiness,; and is as the disturbance of a state of rest and ease to harrassing urgent excitement; to rouse from quiescent ease to a state of disquietude. The cause which brings this peculiar sensation has no share in the meaning of the expression, whether that cause be the seeing another eat a sour apple, the creaking of a door, the cutting a cork, &c., it is not referred to. Nor indeed is there, apparently, any universal and uniform originator of this feel; for the circumstance, which brings it into life in one constitution, has often no effect in another. The Dutch term for teeth in this state is *egge tandem*; *egghe* being in the sense above given. *Ie at de suere druuen ende dyn tande worde eghick (egghe) daer af*; q. e. *I eat the sour grapes and thy tooth was set on edge thereby. Eghick, edgy*. But this sentence is in a very old form of the Dutch language. The French equivalent phrase is *agacer les dents*; that is *to excite the teeth*, to disturb them painfully, to provoke a feeling where there was none before, to awaken to a sense of pain. In Italian it is *allegare, i denti*; and evidently in a same import. *Edge* is a word of very extensive connections; including *acutus*, *angulus*, *acidus*, and others still more distant in form of letters, to be accounted for in another page.

“ So ben they parted, with harts ON EDG*
To be avenged each on his enimy.”—CHAUCER.

* i. e. Eager in a state of excitement, provoked.

“ *In questo mentre a un’ ultra porta arriva,
E nel sentire un certo odor di broda,
Che tutto lo conforta e lo ravviva,
Entra di punta, perchè s’indovina
Che quella sia senz’ altro la cucina,
Dul che sentitosi *allegare i denti,
Si pensa, &c.*”—LIPPI. MALMANTILE.

THE ADAM’S APPLE.

The protuberance which marks externally the entrance of the wind-pipe. *De adems happel*; q. e. *that by which the breath is taken*; the part of the wind-pipe by which the breath is fetched; the entrance of the weasand. *Happel*, as the gripe or that by which we take the object in question, has been fully explained in the article, *Apple of the eye*, page 67. *Adem*, breath. Johnson gives no etymology, but instead of one says the term belongs to anatomy; and so does *nose*; but no one I suppose would ever define that word by saying it was an anatomical term. It is a popular and general term, and so is *Adam’s apple*, neither are peculiar to the science of anatomy.

SAINT ANTHONY’S FIRE.

As the well known erysipelas [rash, eruption]. *Sie in’t, aen toon hie’s vuyr*; q. e. *look at this attentively; here is eruption to demonstration*; look near and your eyes will convince you there is erysipelas. *Insien, sien in*, to look carefully at, to pry into. *Toon*, that which shows itself, makes itself evident, exhibition, spectacle. *Vier, vuer, vuyr*, fire, are one word, evidently connected with *febris, fièvre*, fever, as well as with *rup* and *purus*, &c. the *p* and the *f* being interchanging sounds:—and also with *furia, fury*, formerly *fuyre*. See CHAUCER.

* *i. e.* Roused into the feeling of, painfully excited, made eager.

EYE-LASHES.

The *lashes*, of which term is the plural of *lasche* (*lasse*) the contraction of *lasching*, the participle present of *laschen*, to bind in, to hold together by interlacing, and thus as the *laschings* (lacings) which fasten the *lids* together, or at least have the appearance of so doing while the *eyes* are shut. In this sense it is the same word as *leash*, as that which holds together.

“ And privylich UNLASID his both eyen-liddes,
And lokid hir in the visage paramour amyddes.”
CHAUCER.

TO SHOOT WITH THE LONG BOW.

To be in the habit of departing from truth from a base motive. *Toeschut wijse de logen bouw*; q. e. *the habit of concealment* (closeness) *shews you have cultivated the art of lying*; the habit of concealing your real thoughts from others only proves you have been an apt scholar in the school of falsehood. *Toeschut* [shut up] may be here as closeness personified: which makes the import stronger and the expression neater. *Schut*, *schot*, is enclosure. *Toe*, the preposition, as in *toevlught*, place of refuge, asylum. *Schutten*, to shut. *Wijse*, shews, and sounds as *with*. *Loghen*, *logen*, *leughen*, a lie, falsehood, a fable. *Bouw*, cultivation, and so education. *Logen*, gives out the sound of *long* as pronounced by us. *Wijse*, as the potential mood of *wijzen*.

SHALLOW-BRAINED.

Wanting judgment; a *shallow-brained man* is a man whose words and opinions are uttered without being duly weighed. *Schael-hoeve beredent*; q. e. *endowed with talk, but deficient in the means of weighing his words*; one who has words but nothing to regulate their value by; and thus, one who talks at random, by guess. *Schaele*, *schaal*, scales, ba-

lance, of the same stock as *scheele*, discrimination, judgment, to which our word *skill* also belongs. *Beredent*, endued with talk [fluent in words], from *bereden*, to persuade, and grounded in *reden*, to speak, whence our *to read*, which is to speak what is written, either to oneself or others. But we once used *to rede* in the sense of to advise, to explain.

“Men may the old outren, but not OUTREDE.”—CHAUCER.

“Me mette * so inly soche a sweven †,
So wondirfull, that nevir yet
I trowe no man ne had the wit
To connin wel my swevin REDE ‡.”—CHAUCER.

Hoeve, as the participle present of *hoeven*, to want, to be deficient in.

MUM-CHANCE.

As in the expression, *to sit mum-chance*; to sit in a state of apparent indifference to that which is going on in your presence: to sit and seem as one insensible to the scene before you. *Momkanske*; q. e. *the state of one who has not the use of reason*; the condition (chance, fate, lot) of one divested of sense; so that to sit *mum-chance*, implies groundedly to look like one who has lost the use of his senses. *Mom*, *momme*, the contraction of *momming*, the old form of the participle present of *mommen*, to disguise, to disfigure, to render irre recognizable, and thus a *disfiguring*, a *disguising*; but the word is used as in the original form of the phrase, and so in relation to the appearance and state of a human being when *disfigured* by the loss of that which is the distinguishing mark of his species, the character of his kind. *Momme* corresponds with the Latin *larvatus* both in its import of *masked* and in that of *out of the senses*. *Kanske* is the source of the French and our word *chance*. The expression of *to sit mum-chance*, is now never

* I dreamed. † A dream. ‡ Explain, expound.

used in a serious import, the original source of it having long been lost sight of; no one when he may use the expression means to tell the person in question he is an idiot, but simply *he looks like one*. Still it is neither a good-humoured nor civil thing to say; a tinge of its original blackness comes out in it.

ON THE NAIL.

He paid down on the nail; he paid for the thing in question as soon as he received it, for the work done as soon as it was finished. *Nail* is here, I suspect, our old term *nale*, and that as *nael*, q. e. *after another*; immediately after what had been done (was gone) before; following directly after the other. *Na*, next, close by. *El*, other, one of two. *Nale* was once in general use for the song sung in chorus at merry-makings and festivals, where the tune was set (begun) by one and followed in turn by the others. As in chorus singing, where the many follow the leader.

"At high prime Pierce let the plowe stonde
To over se hem him selfe, and who so best wrought
He shoulde be hyred therafter whan hervest time came.
And than satten some and songe AT THE NALE *
And holpen eriet his half acre with hey trolly lolly.
Now by the peril of my soule, quoth Pierce, al in pure tene †
But ye arise ye rether§, and rape ye te werke,
Shall no graine that groweth glad you at nede
And though ye dye for dole, the devil have that retche."

Vis. Pier. Plowm.

"At the wrestling, and at the wake,
And the chief Chantours AT THE NALE."—CHAUCER.

"And they were inly glad to fill his purse
And madin him grete festis AT THE NALE."—ID.

* *i. e.* In chorus, one following the other.

† *i. e.* To plough, to work. ‡ *i. e.* Vexation.

§ *i. e.* Quicker. In the two subsequent extracts *nale* has the meaning of *a meeting to sing choruses and make merry*, and thus of festival time.

Probably the French *noel*, the old term for the *carol* [rustic festival song] and also for the Christmas festival, is the same word. *Menage's* contraction of *natale* (*dies natalis*) is too scholastic, too artificial to be the true source. And the *noel* never meant *nativity song*. Speght's *inn-ale* and so an *ale-house* is in another direction, but equally groundless.

MERRYTHOUGHT.

As the well-known bone in the chest of the fowl *Neere toght*; q. e. *the thoroughfare of the food*; the gate [passage] of the nourishment. The bone implied by the term is *the clavicle* of the *fowl*; the bone which covers and protects the passage (entrance) of the *craw* (food-receptacle) of the bird *Neere*, as the contraction of *neeringhe*, nourishment food. *Toght* passage, thoroughfare, inlet. The divinatory purpose, to which *this bone* is playfully applied, has arisen from the word into which *neere* has been travestied, viz. *merry*; and *merrythought* has suggested the idea of a thought of play (amusement). JOHNSON supposes the term to be as *merry* and *thought*! What connection can those two words have with *the bone* intended by the phrase? Of the change of *n* into *m* we have numerous instances, as in *implicate*, *immediate*, *comfort*, &c.

A BEAUTY SPOT.

A freckle, and by analogy, other marks on the face. *Er by u hitte spat*; q. e. *it is thus that heat marks itself on you* [on a skin like your's]; this is the way the effect of heat shews itself with persons like you. It is the freckle which is here meant; and the apostrophe is as addressed to some female of a fair complexion. The fairer the skin, the more manifest the freckle makes the contrasting whiteness appear. And hence the implication of beauty in the spot of the freckle; for in the freckle itself

there is none, except that of a foil to the rest of the skin. It is in the sense of whiteness that we use the term *fair*; but the word means simply *clear*, *free* from taint [mixture], and has no allusion to colour. *Fair* is the metathesis of the Dutch *frai*, free, clear, pure, unmixed; and *pure black* is as truly *fair* as *pure white*, and a *pure black skin* is as *fair* a skin as a *pure white one*. A *negress* is as much included by the descriptive phrase of the *fair sex*, as the British or the Circassian female; for *fair* is simply *clear of taint*, and a *clear skin* is all that is truly implied by a *fair skin*. *Fair hair* is as the colour of hair usually accompanying the complexion we intend by *fair*. A man of *fair* character is one of unstained character. *Fair sex* is simply as the *sex* with a skin generally finer and clearer than that of the bearded rougher skinned portion of the kind. *Fair play* is unfoul play. *Hitte*, heat. *Spatten*, to spring out, to spirt out. Put the *r* in *frai* at the end of the word, and you have *fair*; *afear'd* and *afraid* are the same word; and so are the Dutch *drit* and our *dirt*, &c.

“And wost thou why? I am the lasse AFERED,
Of this matter with my nece for to trete.”

CHAUCER.

MEGRIM.

A not strictly definable state of suffering; *a nervous*, and thus an unaccountable derangement. *Mij grim* (*gram*) q. e. *chagrin possesses me*; I feel out of temper; I am in a state of ill-humour. But the cause not expressed, and thus by inference, unknown. The word is more commonly used in the form of *megrims* and is then as *mij grim's*; q. e. *evil temper is in me*; the cause of ill-humour is within me. *Mij*, to me, in me, and sounds *me*. *Grim*, *gram* are from the same source, and imply a state of violent irritation, excitement, inward disturbance, angry feeling. The French *migraine* is

the same word, and so is their *hemicranie*, whence our *hemicrany*, which form is, I suspect, simply as *He! migraine* (see here! a nervous [indefinable] case of pain, derangement!) begreeked by the physician into *hemicranion*, *hemicranium*, and then referred by the dictionary-maker to *ἡμισυ κρανιον* for fear the patient should think nothing was the matter with him. For *hemicrany*, though now applied to pain on one side of the head, has been used in that sense solely from its trade-begotten derivation. No one aware of the occasions on which the terms *megrim* and *migraine* are used, will ever believe two words, one meaning *half* and the other *skull* can be the source of either word.

“Godd’is GRAMME* soche men agrise†
 For soche mattirs that takin mede‡;
 How thei excuse’hem and in what wise,
 Me thinkith thei ought gretely drede.”

CHAUCER.

THE MULLIGRUBS.

A farcical term for a pain in the guts, the gripes, the thorough-go-nimbles. *Die mael lij grubbes*; q. e. *this time pain of the gripe*; what ails me now is the concern of the little-house, implying a complaint which occasions a more active resort to that spot than common. The phrase is as the answer to some one, who seeing a disconsolate face, asks what’s the matter? The answer is explicit and confidential. *Die mael*, this time. *Lij*, *lije*, *lijde*, suffering, pain. *Grubbe*, *gruppe*, *grippe*, little-house, house of office, literally ditch, hole in the ground, a vault, such as served in former days the purpose of the present water-closet and evidently connected with the Latin *crypta* [a vault] and the Greek *κρυπτη*. The term *gripes*, as bowel-complaint is, I suspect, no other than the genitive *grippes*, and thus as the malady of the close-stool or

* Anger. † Should be afraid of. ‡ Bribe.

necessary, the ditch, as the substitute of the present *lieu d'aisance*, and has nothing to do with the verb *to gripe*, the Dutch *grypen*, to seize, to lay hold of.

THE THOROUGH-GO-NIMBLES.

As a flux, a diarrhœa is, I take it as; *die seer rouw goe 'n heim beul's*; q. e. *this rough kind of relief, between you and me is a cursed painful one*; if this boisterous remedy is to do me good, privately it is the torture of the damned. Nothing more common, than the comforting words of,—all this is for your good; it will carry off the bile, without it you would have had a bad fever. *Seer rouw*, sorely rough; and sounds *th'rough*. *Goe, goed*, that which is good to [for]; a blessing. *Beul*, literally executioner, but here as *torment*. It should be kept in memory that in former days, this official personage was not he who merely hung or put to death in the present easy form; but he who previously inflicted every variety of torture the Governors and Judges of the day could contrive for their victims. The use of *the press-yard*, was then of daily recurrence. So that this performer was aptly the token of prolonged torment; the industrious causer of various pain. *In heim*, in private, between you and me. *Thorough*, formerly *thorruke, thoruke*, evidently as *dore rucke*; q. e. *going thorough*, a passage. *Thro'* is the metathesis of *dor, dore*. *Rucke*, as the participle present of *rucken*, to press forwards, to push on.

“An idell manne is like to a place that hath no walles, the devil maie enter on every side, or shote at him, that is discoverte, by temptacion on every side. This idleness is the THORRUK* of all wicked and vileynous thoughtes and of all janglings. Certainly bliss of heven is yeve to hem that will labour and not to idell folke.”

The Parson's Tale.—CHAUCER.

* Evidently as thoroughfare, passage, way which leads to; though Mr. Urry construes it a *heap*.

A SHORT CUT.

The easiest way, the readiest means of arriving. *Schort gat*; q. e. *a ready made opening* [way], a prepared road. *Schort, geschort*, the past participle of *scheuren, schoren*, to divide along, to break open, to tear asunder. *Gat*, passage, opening, way through. *Gat, gut, cut, gate* have been already noticed as a same word. A *gate* is a passage, (opening), a *gut* is the same, and so is a *cut*. The term *short* having become part of the travesty has imparted a false notion of the expression, for it simply implies *a direct and complete passage* [opening].

A STAKE IN THE HEDGE.

He has a stake in the hedge, he has an interest in the affair. *Er steek in de hegghe*; q. e. *an interest there in the case to be decided*; a stake there in what is going to be determined; a pawn in the game which is playing on the board. *Steek, steck, a stake* played for, and thus a part [interest] in the game, that which is going on; also *a pawn, chessman*. *Hegghe, heghe*, as the participle present of *hegghen, heggen*, to be in course of decision, to be going on before a tribunal for to be determined; so that the amount of the expression is as one who has an *interest* [stake] *in the affair in question*. Hence *our to hedge* in the phrase *to hedge off* in regard to a bet. Which is to bet an amount on the contrary side of the question to that on which the first bet was made; and thus in fact to neutralize [annul] to that amount the first bet, and thus to draw out of the course of decision the whole or part of that which was referred to a happening of the event in question. By the addition of *off*, the term amounts to withdraw from the deciding chance first submitted to. The expression is no part of the turf slang, as generally supposed, but as sound a one as any other in our language.

A CUR.

A snarling, biting, troublesome sort of dog ; the word *dog* or some equivalent being understood. *Er koer* (*kure, koir*) ; q. e. *a place to watch from*, a sentry-box ; and thus a place for a watch [guard] of any kind ; and a *cur-dog*, is as the dog kept in a box [house] as a guard [sentinel]. *Koer-wachter* is a sentinel in the watch-tower, a looker-out. The word had no derogatory import in its original form ; for the *watch-dog* was annoying to no one but the robber. In course of use it has come to mean a dog which snarls at every thing that passes by it ; and thus a troublesome animal, instead of a useful one. Our verb *to cower* in the sense of, to watch the threatening danger, to lie in concealment from fear belongs to this stock.

A HAIR-BREADTH ESCAPE.

As a fortunate escape ; an unaccountable escape, a marvellous preservation. *Er eer bereid is keep* (*kepe*) ; q. e. *there was in this case a place of safety providentially prepared for the occasion* ; implying, that which preserved the person in question was an act of providence ; a godsend. *Eer*, beforehand, sooner. *Bereid*, ready, ordered, arranged. *Keep, kepe* (safeguard) originates in *kappen*, to cut in, to make an inlet, and is the root-word of *kepen*, to hold, to retain, *to keep* ; and of the same stock with our *to keep* and the Latin *capere, cepi*. The *keep* of a castle is the strong-place of the castle, a last resort for its defenders. *Eer*, when aspirated, sounds *hair*, and has misled JOHNSON in regard to this phrase. CHAUCER frequently uses the word *kepe* for caution, heed, preservation.

“ Those sely clerkis rennin up and doune
With KEPE, KEPE * ! stand ! stand ! *jossa* † ! ward arier !
Go whistle thou, and I will kepe him here.”—CHAUCER.

* Take heed there, take care there.

† Keep as you were [are], the travesty of *j'hou sa* [so] ;

A GODSEND.

Providential piece of good luck, some unexpected good fortune. *Er God seijnt*; q. e. *in this case God has bestowed the blessing*; what has happened [been acquired] is due to the favour of God. *Seijnen, segghenen*, to bless, to bestow a blessing.

HIGGLEDY PIGGLEDY.

A confused state of things; an uncommon uproar. *Hij gilld je, pigg gilld je*; q. e. *he kept screaming, the pig kept squeaking*. *Gillen*, to yell, to cry out when applied to man; when applied to the hog, to grunt, to squeak like a pig. *Je*, continually, unceasingly. So that the amount of the phrase is discordant noise, confusion of tunes, jarring elements, clashing sounds; and in course of use, a state of confusion indefinitely. *Vigghe, bigghe, bigge, pigghe, big, pig*, are the same word. The expression is evidently burlesque in both forms.

THE POPE'S EYE.

A well-known spot in a leg of mutton, and in request among the gourmands of a half century back. *De paepes eye*; q. e. *the parson's egg*. The egg was always the type of a good thing, as being pure meat, and in small compass. The phrase is not grounded in any presumed propensity of the clergyman to the dainties of the table, but in the regard of his neighbours towards him; and implies no more than an habitual and social compliment to his character. *Paepe*, as priest, is the same word with the Russian term *Pope*, in the sense of priest and

q. e. keep as you are, hold yourself so [as you are] and I have^e no doubt the source of, or else same expression with, our modern *You Sir!* in the sense of stop, stay till I come to you and tell you what I have to say. Not a very civil form of speech indeed, but a common one, when people don't expect to be knocked down for using it. Mr. Urry is wrong when he interprets *jossa* as turn.

with *Pope* the head of the Romish church, by some older writers spelt *Puppe*.

“ Not only to my kinge of pece I write,
But to these othir princis christian al,
That eche of 'hem his owne herte endite,
And cese the werre* or more mischefe yfal,
Sett eke † *the rightful PUPPE* upon his stall,
Kepe charite, and draw pite to hand,
And maintaine lawe and so the pece shall stande.”

Gower bull. to Henry IV.

THE JACK KETCH.

As the executioner for the town [place]. *Die j'hach ketst*; q. e. *he that continues for ever hunting after chance*; he whom industry itself cannot avail; one who, however anxious and zealous in his calling, does not thrive the more by it; for nobody will be his customer who can help it. And thus one who follows a pursuit of all others the most everlasting, depending upon *accident*. His very customers shun him as long as they can. He has no friend to rely on, but singly *chance*, to which he must look up to the end of his career. *Die*, he who, one who. *J'*, *je*, ever, continually. *Hach*, chance, happening, accident, hazard. *Ketsen*, to hunt up, to pursue unremittingly, to seek after, to catch at, to follow. *Je hach*, *j'hach* sounds *Jack*, *ch* as *k*. And *Jaek ketch* is not merely from necessity an ardent and active wooer of *chance*, but one who by all the exertion he can make is not the forwarder, which is not necessarily the case in any other profession [line of life]. JOHNSON offers no explanation of the term, but merely says he is *the common hangman of London*; implying, erroneously, the title belongs only to the London executioner. *Jack* is the travesty of the sound of *j'hach* in some other of

* Before, ere.

† Pope,—and *rightful puppe* means he who is entitled to be the representative of an Apostle of Peace, from his conduct

our popular terms, as will be shown. *Jack* as *John* seems to be the French *Jacque*, as in the christian name *Jean-Jacque*.

“Lorde ! trowe ye that a covetous wretche
That blamith love and halt of it despite ;
That of the pens that he can muckre and KETCHER
Was evir yet yeve to him soche delite
As love in o point in some plite ?”—CHAUCEER.

TO BAMBOOZLE.

To make a fool of a person, to impose upon him, to benoodle him. *Beaenbeoliezelen* ; q. e. *to grease over with holy oil* ; to anoint with consecrated oil ; *to housel*. *Oliezel*, holy oil, extreme unction, chrism ; whence our verb *to housel*, in the sense of, to anoint with such oil according to Romish rite. *To ben houseled*, in the days of popish practices, was to have received extreme unction. *Oliezelen*, *beoliezelen*, *aenbeoliezelen*, *beaenbeoliezelen*, to housel according to form ; and, in the heretic's dialect, *to bamboozle*, to humbug, to impose upon, to make a fool of. *Johnson*, in utter ignorance of any origin for the word, pronounces it *a low term*.

HE SHOT A CAT.

A well known jocular phrase for *he vomited*. *Hie schie hotte er kaet* ; q. e. *a lot of filth was soon put together here on the spot* ; it was not long before a collection of nastiness was produced to view ; we soon had the contents of his stomach before us. *Schie*, *schielick*, in an instant, at once, in the twinkling of an eye. *Hotten*, to collect in a mass, to turn into [out of, up], to congeal, to coagulate, to curdle, to run into curd, and is here as to bring up, *to fetch up*. *Kaet*, *keet*, *quaet*, *quaed*, *kat*, filth, and also that which harms. *Er*, there, on the spot.

BLACKGUARD.

A disgrace to his kind ; a bad sample of his

species. *Blackgeaerd*; q. e. *devoid of the light of nature*; one whose conduct bespeaks him destitute of that *light* which nature bestows for our guide along the path of life. The *light*, here intended, is *intuition*; inborn faculty distinctive of mankind; moral perception. So that the amount of the phrase is, a bad exception in the kind to which he belongs, or else who acts as if he was such. *Black* is here in the ground sense of the word, viz. void of light, utterly dark, unenlightened, and consequently cold and blind; and so, indifferent in regard to all that surrounds, self being the only object. And thus as of a defective [baser] nature, and destined to act accordingly to do such things as gentle natures were not intended for, but which are as necessary as evil is to good in the general view of the system of things as seen by us. *Bleak, blind, blink* belong to the same source; but of this elsewhere. *Geaerd, geaard* (natured, endowed by nature, naturally disposed) the past participle of *aerden*, to have from nature. JOHNSON compounds the term of *black* [formerly *blake*] and *guard*, and defines it a *dirty fellow*. But what have either of these words to do with *dirty* or with *fellow*? The term has neither relation to cleanliness nor to station in life: but refers equally to *the emperor* and to *the chimney sweeper*, as either may fall within the predicament which entitles him to the appellation. The character of a *black-guard* is summed up by Chaucer in that of *the cuckoo*.

“ Tho gan the cuckow put him forthe in prece
 For foule that etith worme and saide blyve;
 So I, quoth he, may have my make* in pece
 I ne wretche nought howe longe that ye strive,
 Let eche of 'hem be soleine al their lyve;
 This is my rede†, sens thei may not acorde.
 The shorte lesson nedith not recorde.

* Mate.

† Say, speech.

“ Ye, have the glutton filde inowe his paunche
 Then are we wel, sayid the Emerlon,
 Thou murdrir of the heisegge *, on the braunche,
 That brought The forth, thou most rufull glutton,
 Live thou soleinc, wormis corrupcion
 For † no force is of lacke of thy nature ;
 Go, leude ‡ be thou, while that the worlde may dure.”

The assemb: of FOWLS.

“ Thou liest, quoth she, by my salvacion,
 I nevir was er now, widow ne wife,
 Sompnid § unto your court in all my life ;
 Ne nevir n' as I but of hody trewe ;
 Unto the devil rough and BLAKE of hew
 Geve I thy body.”

The Friars Tale.—CHAUCER.

HUMDRUM.

Tedious, tiresome, drawling. *Hem ! daerom ;* q. e. *hum ! as to that ; to the concern in question ;* and as much as to say, I must take time to consider of it ; don't expect me to act off-hand. *Hem* is the interjection *hem ! hum !* as the sign of a stopping, a doubting whether or not. We say he *hum'm'd and haa'ed about it*, in the sense of, he took time to consider ; he doubted ; he hesitated. *Daerom, d'rom, drum*, about it, thereat.

CAT IN PATTENS.

As when we say *there's cat (puss) in pattens* ; and imply the person in question is not at his ease (not at home) where he then is [in what he is about] makes [cuts] an awkward figure, seems unhappy in his position. *Guit in pat eng's* ; q. e. *the bad man has an anxious career to pass* ; the villain's path is filled with danger (anxiety) ; the rogue's bed is not of roses. The expression has sometimes *puss* in the place of

* The fabled foster-mother of the cuckow ; said to be the hedge-sparrow.

† For no account is made of such a *blackguard* as you
Lacke of nature is want of nature in the sense given above.

‡ Unreclaimed, in a rude state,

§ Summoned.

cat, but is then to the same amount, for *puss* is as *boos*, the wicked one; and the phrase then expresses *the wicked man's* career is not a contented one. *Pat*, *pad*, path, career. *Guit*, rogue, but as a consummate one, one in all directions of sense. *Eng*, straitened [distressing, difficult to overcome], narrow, uneasy.

TO SMELL A RAT.

To take alarm, to be on the guard, to be on the watch, to be on the alert. *Te smoel er rat*; q. e. *when you feel it warm take the hint at once*; when you perceive a smother take precautions directly; implying, before it becomes too hot to be grappled with [before the fire gets ahead and becomes impossible to subdue]. *Te*, to, come to, at once to. *Smoel*, *smul*, a faint degree of heat, a smouldering degree of fire; such as precedes the blaze or unmanageable burst of it. *Rat*, *rad*, *rade*, rapidly, in haste, at once.

A MAN OF WAR.

In the common acceptation of the phrase. The import of which proceeds from the term *man* being used in its derivative sense; *man* is either as the participle present of *ma-en*, or else as the contraction of *the infinitive* or *verb itself*. *Ma-en*, *to be able*, to have the ability, power, might, capacity, and refers here to intellectual [moral] power as predominating over the physical [brute] power; of skill and contrivance over sheer animal effort. And in that sense, *man*, in relation to the rest of the animal creation, is an emblem of power [might] itself; being that alone endowed with the means of making it predominant. But in *man of war* both the power of *mind* and of *brute force* (*might*) are comprehended; and the term is as *might* or *power* in all its capacities; *intellectual* design combined with the *brute* material or force. So that

man of war is thus, collective power, combined force [*might*] for the purpose of war. Of the thema *ma*, in another page.

GEWGAW.

Some trifling toy, a valueless trinket. *Geheug-gaave*; q. e. *a keepsake*, something given for a token of remembrance, otherwise valueless. *Ge-heugen*, to remember, to call to mind. *Gaave*, a gift.

SLANG.

The ellipsis of *slang-language*; *conventional phraseology*, used among the adepts of some undue mystery. *Slang*; q. e. *snake, serpent, viper*; a trope for mischievous concealment, covert mischief. We say, *a snake in the grass*, in the import of *a hidden evil*. *A snake* is the type of perfidiousness and mischief. *He cherished a snake in his bosom*, is, he took a traitor into his confidence. Of the source and consequent sense of the term *snake* elsewhere.

TO ROAST A MAN.

To turn him into ridicule, to render him the object of ridicule to those present, *Te roé's'ter m'aen*; q. e. *is meant for a rod in this case*; what is now doing [saying] is by way of punishment; we mean by this to make you repent of what you have said of others. *Te*, for the purpose of. *Roé, roede, roeye*, rod, scourge. *M'aen, meé aen, mede aen*, herewith, at the same time.

THE MERRY ANDREW.

As the jester to the mountebank. *De meerre end truwe*; q. e. *the aid and confidant to the principal*; the assistant [*attaché*] to the showman. *Meerre*, as the participle present of *meerren*, an ancient form of *meerderen, vermeederen*, to make more of, to extend the amount of, to amplify, and thus as the making more or the most of an object, and the root

of our word *merry*, which has no other import than that of making more of, turning to account, creating [making] additional views and prospects. *Trouwe*, *truwe*, in the sense of a confidant [trusty subordinate] is as the participle present of the thema *troen*, to confide to, to trust to, to place reliance upon; whence our *to trow*, in the sense of, to confide in, and our *trew* (true) as faithful.

“Two men would have passid over the se,
For certaine cause, into a ferre cowntre
If that the winde ne had ben contrarie;
That made 'hem into a cite to tarie
That stode ful MERY* upon a havin side.

CHAUCER.

OLD ENGLAND.

As in the well known shout, *Old England for ever! Hold in gij land! Voer ijver!* q. e. *Hail in your country! Evince your zeal for her!* raise your voices to the glory of the land of your birth! put forth all your ardour, let your acclamations testify the warmth you feel for her in your breasts. In the travestied phrase we feel this sense, but in form of letters it merely calls England *old*; and by way of butter upon bacon, adds *for ever*. Now England is, as far as we know, no older than any any other piece of land, and shout as long as we may, it will not, most probably, last longer than the rest of the world. So that, as in many of these travesties, we say one thing and mean another, or in other words, misspell sound sense. *Inholden*, *holden* [*halden*] *in*, to express homage to, to declare yourself faithful to. *Gij land*, thy country. *Voer*, the imperative of *voeren*, to bring out, to advance, to put forth. *Ijver*, zeal, ardour. In the phrase *my old friend*, *old* is as *hold*, kind, affectionate.

* Pleasant, cheerful; in the sense—it made cheerful by the site, it added pleasure to him from so beautiful a prospect when at that spot.

A GREENHORN.

An awkward uncouth person, an unlicked cub. *Erg rije 'n hoor'n*; q. e. *bad-conditioned manner* [habit of behaviour]; ungain sort of deportment; an uncouth form of comportment, and sounds a *greenhorn*. *Erg rij'n hoor'n*, answers nearly to the French *mauvais ton*. *Erg*, improper, bad. *Rije*, manner, order, arrangement, form, mode. *Hoore*, becoming, that which is proper, and is as the participle present of *hooren*, to comport with, to belong to.

Green, is the same word with the Dutch *groen* and the German *grun*, and grounded in *gre-en*, *gro-en*, whence *groien* and our *to grow* [to advance, to prosper, to thrive, to flourish, to be in vigour], and the feminized *groes*, *groese*, is our *growth*; and *groen* our *green* is no other than as its participle present. Mr. Tooke tells you *green* is as the participle of the *Ang. Sax. grenian* [*virescere*]; but whence that? For Anglo Saxon, tho' a sister-dialect of the English, is no more the source of our language, than English is of that. Mr. Windham appears to me never to have said any thing more true than that the *Diversions of Purley* was a *Mare's Nest*. Even the little truth there is in it, was well known to all who interested themselves duly in this subject, long enough before the appearance of that book or its author either.

“First woll I you the name of Sainct Cecily
Expoune as men maie in her glorie se;
It is to saie in Englishe, hevin's lilly,
For the pure chastenes of virginite,
Or for the whitenes had of honeste
And GRENE* of conscience and of good fame
The sote† favour, Lilly was her name.

The 2nd Nonnes tale.—CHAUCER.

* Is here as the flourishing, untarnished, uninjured, unfaded state; vigorous, and so duly in force: not as Mr. Urry imagines as *tender*, but the reverse. *A green old age* is a *vigorous old age*, in the same direction of sense.

† Sweet, the Dutch *soete* in the same sense.

Lo how the trées GRENYTH,* that nakid wer, and nothing
Bare this month afore. CHAUCER.

AT SIX AND SEVEN.

Now used in the form of *at sixes and sevens*; and implying a state of confusion, general disorganization. *Haet sieck's hanse even*; q. e. *a set of people* (a society) *hating each other heartily*; a company who are mutually sick of one another; a corporation of mutual detesters; and thus an emblem of distraction and confusion among its members. The literal version of the original phrase is, *the confederation* [body, society] *is internally, equably, and mutually spite-sick*. *Sieck's*, is sick. *Hanse*, a confederate body, a company, a guild. *Even*, all alike.

"But time will not permit.——All is uneven
And every thing is left AT SIX AND SEVEN†."

SHAKSPEARE, *Rich. 2nd.*, Act 2.

WALL-EYES.

White eyes, eyes with a defectively pale pupil, one hardly to be distinguished from the white of them. *Wie al ei's*; q. e. *the whole of it is as if it was an egg*; the whole eye has more the appearance of an egg than an eye. And this is the true appearance of a *wall eye*. *Wie*, as; *al*, all. *Ei*, egg. *'S*, is, is. *Ei* sounds *eye*. JOHNSON tells us the phrase is as *wall* and *eye*; but there are mud-walls, stone-walls, and brick-walls, as well as whitened-walls, and what becomes then of this conundrum? Besides, whoever was remembered of a *wall* by the queerest *eye* ever yet seen? It is not thus that reason ever abuses the sacred trust of human intercourse. *Egg* was once spelt *eye* with us.

* Shoot out, grow out afresh.

† In disorder from want of mutual agreement with each other.

“ Our lampis brenning bothe nighte and daie,
 To bring about our craft, if that we maie,
 Our fournace eke of calcination,
 Unslaked lime, chalke, and GLEIRE* OF AN EYE,
 Pouders divers, ashes, dong, pisse, cleie,
 Scred pottis, salt-peter, vitriole, &c., &c.

CHAUCER. [*The passage relates to the outfit of an Alchemist.*]

“ Upon a bearded gote, whose ragged heare
 And WHALLY EYES (the sign of gelosy)
 Was like the person selfe whom he did beare.”

CHAUCER.

AT A LOSS.

As in *he is at a loss for something to say*; distressed for words on the occasion alluded to; nonplussed. *Aet er los*; q. e. *deficient there in provision*; without means of going on; unprovided in this case; in want of that which was then needed. *Aet*, provision, the needful, that which is requisite to get on by, sustenance, food. *Er*, there. *Los*, void of, *minus*.

A DUMPLING.

Er dompeling; q. e. *a plunging*; that which is plunged into water, just as it is, naked, uncovered; and which circumstance is in fact the culinary distinction between the *dumpling* and the *pudding*, which last is boiled in cloth. The word is the obsolete form of the participle present of *dompelen*, to plunge in, to dip; but used in a substantive sense. In the *United States* the Anabaptists are styled *dumplers*, on account of their form of baptism by immersion. JOHNSON derives the term from *dump* in the meaning of heaviness; but that would do better for a *cannon-ball* than a *dumpling*, which should be any thing but *heavy*.

TANTERUMS, TANTRUMS.

Fits of ill-humour; petulant conduct; *Tant herom's*; q. e. *in a passion at that which has*

* The glaire [white] of an egg.

happened; in a fit of rage about something which has passed [been done at the moment]. *Tant, tand, getand*, the participle of *tanen, tenen*, to become irritated, to feel provoked, to become enraged. *Herom, hierom*, hereat, at this, about this. 'S, is, is. The word is not in JOHNSON'S Dictionary; but is one well known, and in popular use. *Tanen*, has both an active and deponent sense.

IN GOOD PART.

Good humouredly; as in the expression, *he took it in good part*; as well meant; was not offended. *In goede part*; q. e. *for a good joke*; a well meant piece of wit; an innocent trick; a well-intentioned artifice. *Part*, trick, device, artifice, buffoonery, fun.

A QUIBBLE.

As something said which may bear a double sense; an uncertainty; a shuffling ambiguity; a *double entendre*. *Erge wip hel*; q. e. *that's a clear see-saw*, a thing that goes up and down and belongs to either position [state of the case] equally; something applicable to a double purpose, from its nature or use made of it. *Erg, arg*, cunning, arch. *Wip*, a wavering [see-saw] motion, vibration, unsteady flashing. *Hel*, evident, apparent. *P* and *b* interchange. JOHNSON gives the term as the Latin *quidlibet*;—but *what you please* is not a *quibble*.

SKIN-FLINT.

One unduly parsimonious, penurious beyond economy. *Schim-villent*; q. e. *stripping off even an appearance*; and thus not leaving even an appearance for a cover to this propensity; indecently penurious; a shameless miser. *Schim*, shade, appearance, shadow. *Villen*, to strip off, to flay,

and at bottom the same with *vlaen*, to flay, to skin. *Sky* belongs to the same stock as *schim*, and was once used in the sense of an appearance. *Flint* and *villent* belong to the same source:—of this elsewhere. But *flint* in the sense it is now used in, has no share in this phrase, except that of analogy of sound, and which has brought it into the travesty of the original expression. *Villent*, *villend*, the participle present of *villen*. *Skin-flint* is the ellipsis of *skin-flint man*.

“ And (Eolus) let a certaine winde ygo
That blewe so hideously and hie
That it ne left not a skie
In all the welkin long and brode.”—CHAUCER.

SKIM-MILK.

Milk from which the cream has been taken. *Schim-melck*; q. e. *shade-milk*; the appearance of milk without its reality (essence). *Schim* (pronounced *skim*), shadow, apparition, ghost, a mere appearance. The word is the contraction of *schieing*, flitting, from *schie-en*, to depart; and in some places *skim-milk* is known by the term *flit-milk*. *To skim milk* is, to take away the essence (substance) and leave only the appearance. *To skim along* is, to flit along, to pass along with the lightness and quickness of a shadow. JOHNSON attributes the phrase to *to scum*; but *to scum* is, to take away the froth (foam), and is from *schuijm*, scum, which originates in an onomatopoey of the hissing sound proceeding from fermentation and incipient boiling. We use the term *cream* in the sense of essence (substance); and say, *that was the cream of the jest*.

GIMCRACK.

As that which is flashy [evanescent]; something which strikes the eye for an instant and leaves no appearance after the moment it was meant for. The

word is compounded of *gim*, as the travesty of *gin*, the contraction of *engine*, and the same word at bottom as *gun*; and means *a trap* [*snare*] as that which goes off with a sudden snap [explosive] sound, and of *crack*, as *the noise*; and thus furnishing the sense of that which surprises [catches] the attention for a moment and then is lost entirely. SKYNNER was right in regard to the first member of the term, but misconceived the import of the second.

MAUDLIN.

Maudlin drunk, crying (whining) drunk, is evidently the familiar contraction of *Magdalene*, as her whose expressions of grief have been amplified and varied, in a once popular hymn, by Chaucer, taken from the works of *St. Origen*. Chaucer, speaking of himself, says,

“He madin also, gon is grete while,
Origenes upon the MAUDELAINÉ.”

SNACKS.

A share slyly obtained; but in reality the sly or undue way the entire gain has been made in. *Snaaksch*, [*snoecksh*]; q. e. *slyly*, cunningly, sharper-like. And *to go snacks*, is to take a share (participate) in the transaction by which the gain alluded to has been acquired; and the stigma implied by *snacks* attaches to all concerned. The word is an adjective formation from *snake*, *snaeck*, snake, the emblem of fraudulent, mischievous, cunning. The same word as *snoeck*, Jack fish, the sly greedy way-laying watchful freebooter of fresh water. The name I take to be as *je hach*; q. e. *the one always upon the look out for a chance to profit by* (see *Jack-ketch* p. 124). *Snoeck sien* is, to look out sharp after. *Snaak* is as *sno-ig*, sly, sharp, from *snode*, *snood*, *snoó*, cunning, unduly knowing; a contraction of *snedig* from *snede*, sharpness, edge.

J'hach, je hach sounds *Jach*, the *ch* as *k*. *Shark*, the fish, is as *schurk*, a *bad subject*, a bad person, an unprincipled personage, and thus a bad member of the community. Evidently connected with the Latin *scurra*.

MONKEY.

Moonke (*moonken*) ; q. e. a little demon, a little mischievous devil ; the diminutive of *moon*, demon, an evil genius. JOHNSON gives *monikin*, as a diminutive of the Anglo-Saxon *mon*, man, for the source of the word *monkey*. But we say, *what a monkey that man is !* and imply how *unlike a man* he is. In truth he has nothing of the nature which distinguishes *man* ; but a good deal of that which distinguishes the *everlasting doer of mischief* ; and in regard to mankind he is notoriously such. We say, *monkey tricks*, in the sense of, *unmanly habits* ; actions not belonging properly to *man*, but to the *animal monkey*.

CURSE.

As in the expression, *I dont care a curse about it* ; and in the sense of, it is of little importance to me. *Kerse* ; q. e. a small wild cherry in which the stone exceeds the proportion of the pulp, much stone and little meat, and thus an apt emblem for *little value*, and hence, for *little importance*.

" Wisdom and witte now is not worth a KERSE,
But if it be carded with covetis as clothers kembe her woule."
Vis. Pierce Plowm.

" For to body, ne to soule, this vaylith nat a KARSE."

CHAUCER.

Curse [malediction, affliction] is the metathesis of *kruijse*, *kruis* in the same sense ; and so *kuijrse*, *kuirse*, *curse*, by transposing the *r*. *Bird* was written formerly also *brid*. *Curse*, at bottom, is the same word as *cross*, in the import of vexation, we say, *he met with many crosses in life*, and *cross* is the above *kruijsc*.

“ In heven and hell, in yerth, and the salt se
 Is felt thy might, if that I well discerne,
 As man, BRID, beste, fishe, herbe, and grene tre,
 Thei fele in timis with vapour eterne
 God lovith, and to love he will naught werne,
 And in this werlde no liv' is cature
 Withoutin love is wroucht, or maie endure.

CHAUCER.

“ The Cuckowe, well it is not for to hide
 Howe the Cuckowe and I fast havin chide,
 Evir sithin that it was daie light,
 I praie you all that ye doin me right
 Of that foule and false and unkinde BRIDE.”

IDEM.

TO BOX THE COMPASS.

To know its points by heart is simply as to shut up, and so lay aside the compass from being able to do without looking at it. *To box* is to shut up, enclose.

CATCHPOLE.

A bailiff, sheriff's officer; a thief taker; but never used in a serious sense. *Guit's polle*; q. e. *the rogue's sweetheart*; the thief's suitor; one who has a special and constant liking for a thief; one who has such an affection for the thief that he is never so happy as when he has him in his possession. *Guit* has been repeatedly explained in the foregoing pages as *thief*, and shown to be the usual producer of *cat* in the travesty; and *guits* the genitive case comes out, by resemblance of sound, as *catch* in this place, and in others as *cats*. *Polle*, *pol*, *boel*, lover, sweetheart, paramour, *amatus*, *concubinus*; whence our term *bully*, now used in a derogatory sense; but originally implying an attendant upon the wife according to customary sufferance, as the *cicisbeo* of Italy and *cavalliere serviente* in Spain. It is this source of the term *catchpole* which has imparted the burlesque of it.

SILLABUB.

The ellipsis of *milk-sillabub*. *Melk solle er b' op*; q. e. *milk starts up from it* [flies up when it reaches it], milk is made to rise up at once by that which is done, namely bringing it in contact with an acid; and *sillabub* is as milk made to mount up as froth by bringing it in contact with some sour liquid. We spell the word as above but we pronounce *sullebub*, *sollebub*. *Sollen*, to make to rise in the air, to toss up, to cause to bound up. *Het schip werd op de baaren gesold*; the ship was tossed upon the waves. *Sancho Pança werd in eene deke gesold*; Sancho Pança was tossed in a blanket. *Er b' op (er bij op)* up thereby, on high by what is done to it. *Er* sounds *a*. *O* as our close *u* in *tub*, *dub*, &c. *B* and *p* are well known interchanging sounds. So that the term is as the description of the sudden springing up or rebound of milk when milked hot from the cow upon an acid; which was the way *sillabub* was made within my day. *Sollen* and the Latin *salire* (to rebound) are evidently connected. The vulgar *sullebub* is the true pronunciation.

ARSE OVER HEAD.

As in the expression, *he fell arse over head*. *Erre's over hued*; q. e. *rage* [wrath] *gets the better of caution*; passion defeats prudence. *A hasty man* is a passionate man. *To do in haste*, is to do unduly or ill. *Erre* the same word with our *ire* and *err*, the Latin *ira* and *error*, and the German *irre*. We had once an adjective from the word *ire* in the shape of *irous* [hasty] in use among us. *Hued*, caution.

"Though by *irous* corage your lovir be meved,
With soft wordis and humble obedience
His wrathe maie soon be swaged and releved."

CHAUCER.

“ IRE is a sinn, one of the gretest of seven *,
 Abominable to the King of Heven,
 And to himself it is destructioun.
 This every leud† Vicar and Parsoune
 Can say, how IRE engendrith homicide,
 IRE is, in sothe the executour of pride
 Of IRE right couth I say soche mochil sorow,
 That my tale shulde lastin till the morowe,
 And therefore praye I God, both day and night,
 To an IROUS man that he send litil might !
 It is grete harme, and certes grete pite
 To set an IROUS man in high degre.”

The Sompnour's Tale.—CHAUCER.

HAIR-BRAINED.

Hot-headed, blunder-headed, wild, irregular, wrong-headed. *Er-bere-dent*; q. e. *wrong-reasoning*; talking erroneously; speaking without guidance of reason; hasty speaking; talking angrily (rashly); giving way to passion in reasoning (deciding). *Erre*, *er*, error, mistake, blunder, also anger, passion, and likewise passionate [enraged]. *Erre-dom*, *er-dom*, state of error. The word is ancient and belongs evidently to the same stock with the Latin *ira* and *errare*, the Greek *εργείν*, the German *irren*. The Dutch *erg*, *arg*, *errig*, is from *erren*, *arren*, to err, to be wrong, of which *erre* is as the contraction of the participle present. *Beredent* already explained as possessed of eloquence, power of reasoning; reasoning rightly, logically. JOHNSON has the term spelt as above; but thinks it ought to be spelt *hare-brained*; and thus implies the term is as, *with the brains of a hare*, but can the *brains of a hare* have any more to do with the meaning of the word than *the brains of a rabbit* could have. *H* represents such a nearly *ad libitum* effort of the voice, that it is commonly said to be *no letter*, in other words, it is hardly worth noticing. *Er*, when aspirated sounds *her*, and thus either as *hair* or *hare* with us; and

* The seven deadly sins of the catholick.

† Foolish, ignorant.

being groundedly as *arre, erre*, the *e* has a distincter sound than usual of our *a*.

A HOBGOBLIN.

A sprite, an invisible disturber of rest, a night walking spectre. *Er hobbe kaboel in*; q. e. *tumult is dancing about like mad there*; there's disturbance jumping up and down in this place. *Hobben*, to dance or jump about; *hob-sacken* to hop about like a mad thing, *dare motos incompósitos*. *Kaboel*, an old term for tumult, disturbance; but probably here as the German *kobold*, a noisy trick-playing sprite [fairy] in Dutch *kabouter*, a corruption of *gebolderman*, the disturbance maker; the maker of a general and unceasing noise. *Bolderen*, to bluster, to kick up a dust. *Bolder-geesten*, a sort of restless night walking ghosts [sprites], the *lemures* of the Romans. The French *goblin* belongs here. The amount of the phrase is real noise, and fancied cause.

HE HAS BROUGHT HIS HOGS TO A FINE MARKET.

He has employed great effort to produce something of no value, he has taken great pains for a trumpery purpose. *Hie haest broockt 'es hogh's te afhaeyen maer keet*; q. e. *in this case here genius has been strained to elaborate that which is mere worthless matter*; here genius has been bent to the utmost stretch to effect laboriously that which is worth less than nothing, that had better never have been produced. *Broocken*, to bend towards, to turn to. *Hoghe hogh, heugh*, mind, talent, intellect, sense. *Maer, maar*, but, only. *Keet, kaet*, trash, dirt, filth. From *broocken, broken*, in the above import we have our sea-phrase *to broche to*. *Hacijen, afhaeyen*, to elaborate, to bring forth with labour, to produce by great effort, and sounds *a fine*.

HE WENT THE WHOLE HOG.

He went the whole length, took a deep interest in, made it his own business. *Hij wendt de hold hogh*; q. e. *he turned the feelings of a friend towards the subject in question*; he applied the zeal of good will to the point referred to; he acted as one who made it his own business. *Hoghe, hogh, heughe*, besides the meaning of mind, intellect, sense, has that of delight, pleasure, joy; and also of consolation, hope. *Wenden*, to turn to. *Hold*, bearing good will to, kind, favourable, friendly. The amount of the expression is, he took the business to heart, he gave it all the attention of his mind.

Mr. Secretary Cecil told the other members: If you stand upon law, and dispute of the prerogative, hark ye what Bracton says, *prærogativam nostram nemo audeat disputare*. Mr. Francis Bacon, A WHOLE HOG MAN, SIR, said; as to the prerogatives royal he never questioned them, and he hoped they would never be discussed.—Mr. Clayton, in U. S. Senate.

A GENTLEMAN.

In the common acceptation of the term. *Er gent t'el man*; q. e. *there is the one who behaves with the propriety due to every other*; there is he who is considerate in every regard; he whose presence is pleasing to his fellow men; he who conducts himself steadily evenly and without wantonly offending another. *Gentle, genteel* and the French *gentil* are as the above *gent t'el*. *Gent, jent, ghent*, well conditioned, elegant, courteous, affable, cultivated, well ordered, gentle, easy, prepossessing, graceful, and the same word with the old French *gente* and our *ghent, gent*, in an analogous import; and also with our *janty, jaunty*, still partially in use. The term is grounded in *geint, geent*, the past participle of *inten, enten*, to ingraft, to insert, and, thus as grafted and so improved and of a better nature or sort than the rough and general stock; but in reference to that which is done by nature herself; and

gent [jent] is as the improved sample of our species, one not of the rougher or more general stock. The French *gente pucelle* answers to our *gentle maid*. But *gentle* does not imply mere facility of temper, but never failing propriety, to which both justness and firmness are requisites; a temper that shows itself alike to all on all occasions, one constituted to do well that which is right to be done; to forgive or to resent duly; the reverse of a repulsive [offensive] temper. And in the true sense, a term equally applicable to the peasant and to the man of the highest station known to society, as either may come within its category. The heraldic import of the term is in the secondary and borrowed relation of artificial superiority of rank. *Man* is explained in the article *Man-of-war*. In the proverb, *Jack will never make a gentleman*; the sense is imparted by the term *Jack*, as *j' hach* (*je hach*); q. e. *mere chance*, nothing but chance; and with context, implying *chance alone will not make a man of a gentle disposition*, of a prepossessing easy manner; and inferring nature (providence and consequently design) must be the giver of such disposition, no one's disposition [mental constitution] being left to blind chance, but ever provided by the hand of eternal design. The root of *enten*, *inten*, is *innen*, to receive in, to take in, to put in, from the thema *in*. A *gentleman* is described by the French phrase *une ame bien néé*, born with a happy disposition, naturally well endowed. At bottom the Latin *generosus* seems the same word as *gentle*. *Vir generosus*, *virgo generosa*, *vinum generosum*, *pomum generosissimum*, are all sound phrases. *Gentle*, in the sense of the maggot hatched in the fat of meat and in liver, is the same word as above, but in the single direction of its sense of *putting in*; and thus as of that *put in*; the egg deposited in the meat by the parent-fly. A *gentle* is as the ellipsis of *gentle-worm* (*maggot*),

as *the worm or maggot put in* (deposited in) by the fly under the form of its egg.

“Thei (the birds) saidin sothely al by one assent,
How that the gose, with the faconde GENT *
That so desirith to pronounce our nede,
Shall tel our tale.”

“For lo the GENTIL kinde † of the Lion !
For when a flie offendith him or biteth ;
He with his taile awaie the flie ysmitheth
Al esily, for of his GENTERIE ‡
Him demith not to wreke him of a flie.”

“Amidde of which ther stode a herbir grene,
That benched was with colours new and clene.
This herbir was all full of flowers GENDE §.”

“Ye, GENTLES || of honour
Saine that men sholde an old wight honour
And clepe them father for your GENTILNESSE ¶.”

“Yet were it bettir that I were your wife,
Sith ye ben as GENTIL born as I, **
And have a relme not ferre but faste by,
Than I suffrid your GENTILLNESSE to sterue ;
Or that I let you as a page to serve,
It is no profite unto your kinrede.”

“Farewel my sweetest both soule and minde,
So loving a spouse shall I never finde,
Adieu my souveraine, very GENTLEMAN ††.

* *Faconde gent*, natural eloquence.

† *Gentil kinde*, inborn superiority of instinct over that of all other beasts of prey,

‡ *Genterie*, superiority engrafted by the hand of nature upon the stock or standard of which the beast-kind is the general sample.

§ *Gende flowers*, cultivated [garden] flowers as opposed to wild or uncultivated ones.

|| *Gentles of honour* those who are honoured (respected, beloved) for their natural qualities and superior disposition by the others of the community they belong to.

¶ *Gentilnesse*, natural excellence of mind.

** *As gentil born as I*, i. e. of a stock as well engrafted (as much improved or cultivated) as my own.

†† *Very Gentleman*, as the most perfect sample that the hand of nature has ever framed. The phrase is here applied by THE MAGDALEN TO OUR SAVIOUR.

Farewel dere herte, as hertely as I can.
The wordes eloquente flowinge in swetenese,
Shall no more alas ! my minde recomforte."

CHAUCER.

In the article *blackguard*, Chaucer's description of the character has been introduced. That of a *gentleman* by the same hand follows here.

" The firste stocke fathir of GENTILNES,
What man desirith GENTIL for to be,
Must folowe his trace, and all his wittis dres
Vertue to love, and vicis for to fle,
For unto vertue longith dignite,
And not the revers safely dare I deme,
Al were he mitir, crowne or diademe.

" This firste stocke was full of rightwisnes,
Trewe of his worde, sobir, pitous, and fre,
Clene of his goste, and lovid besinesse,
Againste the vice of slouth, in honeste,
And but his eyre love vertue as did he,
He is not GENTIL though he rich seme,
Al were he mitir, crowne or diademe.

" Vice may wel be eyre to old richesse,
But ther may no man, as men may wel se,
Bequethe his eire his vertuous noblesse,
That is appropriated unto no degre,
But to the first fater in majeste,
That makith his eyre him that can him *queme**,
Al were he mitir, crowne or diademe."

* To please, to appease, to satisfy, to gratify by unceasing production; and the same verb with *quellen*, *quelmen*, to overwhelm, as to appease [to satisfy] by abundant production; by overwhelming; and in the sense of to subdue [assuage] all that may obstruct [oppose] the purpose in view. Hence both our *to quell* and *to calm*, as well as the French *calmer* and the Italian *calmare*; and the Latin *TRANQUILLUS* at bottom.

" He will in presence of the yonge man
Her kisse and clippe, ye and her adoune ylaie,
And to blere his eye, thus he sayith than,
O ! suffre yet old Morell for to plaie;
Now have I doin what I can or maie;
Thus he sayith her husband for to QUEME
That he nor no man shouldin not misdeme."

CHAUCER.

“ The watre is evir fresh and newe
That welmith up * with wavis bright
The mountenaunce of two fingir hight.

CHAUCER.

HUGGER-MUGGER.

According to JOHNSON, implying secrecy; a by-place. *Heugh' er maegher*; q. e. *a place where there is little hope*; a cheerless position; a situation of poor comfort; there where little expectation can be indulged in; a dismal cheerless abode. *Er*, there, the place or situation alluded to. *Heughe, hoghe*, hope, expectation, future prospect: joy, delight, pleasure: mind, intellect, sense. *Maegher, magher*, meagre, slender, shallow, poor. So that the phrase refers to the consequent state of mind of him who is confined against his will, not to secrecy. And JOHNSON'S notion that the expression is *hugger-morcher* as *a hug in the dark*, is something below even a whim. *Heugh er maegher* sounds *hugger-mugger*.

“ And if you 'ill give my flame but vent
Now in close HUGGER MUGGER† pent
And shine upon me but benignly,
With that one and that other pigsney,
The sun and day shall sooner part.
Than love or you shake off my heart.

“ Quoth he, th' infernal conjurer
Pursued and took me prisoner;
And knowing you were hereabout
Brought me along to find you out.
Where in HUGGER-MUGGER† hid,
Have noted all they said or did.”—HUDIBRAS.

HELL, HELLISH.

As in the seemingly absurd expressions of *hell-fine*, *hell-good*, *hellish good*, *hellish bad*, *hellish pretty*, *hellish ugly*, &c. *Heel, heelick*; q. e. *en-*

* Springs up, pours out.

† i. e. In cheerless, hopeless confinement; shut up without prospect of relief.

irely, completely, wholly, perfectly, quite. It is the travesty that has made the term unseemly and absurd.

PLUM.

In the sense in which the word was used a short time back, viz. that of *a hundred thousand pounds*, and implying a capital insuring affluence to the possessor; a sufficient fortune. *Pluim* (*pluijm*); q. e. *a plumage, feathering*; in the sense of *a complete covering*, that which is clothing, and so far warmth and protection from inclemency of season; without which all other means and supplies would be vain. *A plum* is as means secured for enjoying the state which belongs to social existence. We say *the man has feathered his nest*; in the sense of, his having provided for his future enjoyment of life. *To pluck a fowl*, is to strip it of its feathers; *to pluck a man*, is to strip him of his property. The French equivalent is *un million* (£40,000) and the possessor was called *un millionaire* in the sense of, one who had made a *plum*. JOHNSON says it is a cant term belonging to the city; but the word is neither *cant* nor of *civic origin*. He gives no etymology for the word. *He plumed himself upon his talents*; imports his own conceit provided him with talents, implying he had none from anywhere else.

HE SAVED HIS BACON.

He just escaped, and that was all. *Hij so hev'd is b' hach aen*; q. e. *he is in this instance set upon his legs again by accident*; he owes his relief from danger to a lucky chance. *Aenheffen, aenheven*, to set upright, to relieve, to give assistance to. *B' hach* (*bij hach*) by chance, by fortune. *Hach* sounds *ac* and *b' hach, bac*. *Aen*, on, and sounds *on*; so that *b' hach aen* has the exact sound of *bacon*. *Hevd, hevet, hevt*, as the *Ang. Sax.* form of

gehevet, geheft, the participle past of *heven* as above. JOHNSON tells you the phrase is borrowed from the care of housewives in the country, where they have seldom any other provision in the house than dried bacon, to secure it from the marching soldiers ! This from a mind of the keenest sagacity and of gigantic power ! This placed in the treasury of our language !

NOT A WORD TO THROW AT A DOG.

Said of one who remains in a state of gloomy silence, torpidly speechless ; evidently unwilling to take part in conversation. *Noodt er wie hoord toe seer rouw ; heet er d'oogh ;* q. e. deep sorrow invites [inclines] to this, as is becoming to the state [you see there] ; let the eye speak for him [or the eye speaks for him, tells the true situation of his mind]. *Nooden*, to invite, and also to make necessary. *Er*, in this case. *Wie hoord*, as it ought, as it should be, as becomes. *Seer*, much, excessive, deep, sorely. *Rouw*, mourning, grief, sorrow. *Heeten*, to tell, to answer for, to speak, once in use with us in the same sense. *D'oogh, de oogh*, the eye. *Seer rouw* sounds as we pronounce *throw*. *Noodt*, sounds as we utter *not*. *Wie hoord, w'hoord*, sounds *word*. *D'oogh*, sounds *dog* ; *heet er*, at a.

“ And swore and hertely gan her HETE *,
Evir to be stedfaste and trewe,
And love her always freshly newe,
And nevir othir ladie have.” — CHAUCER.

“ And if there askin any me,
Whether that it be he or she,
And how this boke, whiche is here
Shal HATE †, which that I rede you here,
It is the Romaunt of the Rose
In whiche all the arte of love I close. IDEM.

* Premise, say, repeat, call.

† Be called.

CLAPPERCLAW.

Scolding, making a noise at, utterance of loud anger. *Klap er klaar*; q. e. *sheer noise*, mere sound, sound destitute of rational import. *To clapperclaw*, to bring into action such noise, and thus to make a noise, to scold loudly. *Klap*, noise, burst of sound; whence our *clap* in the phrase, a clap of thunder, or a thunder-clap. *Klaar*, pure, free from mixture, genuine, evident, manifest. *Klaar* sounds *claw*.

‘They are CLAPPERCLAWING one another, I’ll look on.’

SHAKESPEARE.

“They’ve always been at daggers-drawing,
And one another CLAPPERCLAWING.”

HUDIBRAS.

DOWN IN THE MOUTH.

Dejected, having nothing to say, dispirited. *Toe aen in de moed*; q. e. *quite closed in point of animation*; spirits at an end; all talent for display impounded; mental power obstructed. *Toe aen*, quite shut up, all over. *Moed*, confidence in one’s self, mind, animation, spirit, vigour of soul. *Toe aen* sounds *down*.

DOGGED.

Sullen, gloomy, silent, reserved. *Toe gehegt*; q. e. *shut up from*; *shut against*; *firmly closed up*. Importing a state of moroseness or ill-will shown by silence and reserve; sullen reserve; silent ill-will, aversion to join in conversation. *Toe*, shut up, closed. *Heehten*, *hegten*, to fasten, to tie up, of which *gehegt* is participle præterite. The *h* is not sounded, and *egt* sounds nearly as *ed*. JOHNSON derives the term from DOG! DOG an emblem of silence! of moroseness!

“Your uncle must not know but you are dead:
I’ll fill these DOGGED spies with false reports.”

SHAKESPEARE.

" Few miles on horseback had they jogged,
But fortune unto them turned DOGGED."

HUDIBRAS.

CALVE'S LOVE.

In the sense of the first symptoms of love in a young person ; early, transient love ; love in youth ; first transitory symptoms of amorous desire. *Karf's laeve* ; sounds *calf's (calve's) love*, of which I have little doubt it is the original form. The meaning, however, refers to physical circumstances not to be explained here. *Karf, kerfe, kerte*, have the same meaning and belong to the same stock as our *to carve*. *Laeve, laave* is as the participle present of *laeven, laaven*, to assuage, to relieve.

TO DRAW STRAWS.

As in the expression *his eyes begin to draw straws*, and in the sense of, he seems to be going to sleep ; he appears there to be almost asleep. *Te draa sterrouw's* ; q. e. *it will soon be dead sleep with him* ; in a minute it is all fast, quiet, with him ; all in a state of fixed (motionless) repose ; such as represented by one *fast asleep*. *Te draa*, at once, in a short time, quickly. *Starre, sterre, ster*, stiff, rigid, fixed. *Rocuwe, rouwe, ruwe* ; repose, quietude, rest ; in German *ruhe*. 'S, is, is.

HE GRINNED LIKE A CHESHIRE CAT.

An expression used in regard to some one whose appearance in a room produces a disagreeable effect ; is annoying to a party. *Hij geur i'unt lijck er j' hesse, schier kaet* ; q. e. *he produces an unpleasant effect in the place he comes into, like some he-cat, whose presence is only perceived by the smell it brings in with it* ; or more literally, he brings in a flavour like some Tom-cat, and thus implying his presence in regard to society is only perceived by the disgusting effect it produces. The *he-cat* is often smelt but seldom perceived in any other way.

Geur, flavour, odour. *Innen*, to bring in. *Lijck*, like. *Er*, there. *Je*, some. *Hesse*, he-cat, tom-cat. *Kaet*, filth, cause of stench. *Geur innt* sounds grinned.

A CROAKER.

In the sense of, one who always presents the worst view of a question; one who is in the habit of telling only the worst part of a subject in question. *Erg wrock er*; q. e. *unfair distortion there*; a perversion of the point in question. *Wrock*, *wronck*, distortion, twisting. But *to croak*, as a frog or rook, has nothing to do here, being simply an onomatopy of the rough deep fetched sound made by the croak of these animals; and is of the same stock as *roecken* and the Latin *ructare*, to bring up noise from the stomach through the throat.—*Raucus* belongs here also, as well as the French *rauque*.

CALF.

As in the phrase *the calf of the leg*. *Kalf*, q. e. *fleshy thickening, fleshy part*; and thus the fleshy thickening of the leg. *Kalf des houts* is the pulp of the tree, *pulpa ligni*. At bottom it is the same word as *calf*, the young of a cow; of this in another page.

TELL-TALE.

A tale-bearer; he who carries what is said from one to another. *Telle t'heel*; q. e. *every body's hack*; and thus he that carries about from one to the other. *Telle*, a hackney, a pad, a riding horse. *Te heel*, to all, to the whole, and sounds *tale*.

LOAF.

The ellipsis, of *bread-loaf*, or rather of *braudleif*, a phrase of synonymous import in the Islandick, an ancient sister-dialect of our language. *Loaf* is here the same word as the German *lauf*, and bears the

same sense as that word in the phrase *lauf des gelds*; q. e. *the currency of money*; and the *loaf of bread* is *the currency of bread*; that is, the various regulated forms and sizes in which that article is used amongst us; and such is *the currency of money*, as implying the various forms and values of the materials under which it is *current*; in course of exchange. The *loaf of sugar* is the *currency of sugar*, the various forms and sizes in which that article is used and sold. *Loaf sugar*, is opposed to *sugar* not manufactured into the state and forms in which it is *made* for general use. We say, *bread is the staff of life*: substitute *loaf* for *bread* in this phrase and it is revolting to sense. *Loaf*, *loff*, *lofe*, *hlaif* are the same word; and as the participle present of the ancient *louffan*, *loufan*, *lofan*, *hlafan*, the Gothic *hlaupan*, the German *laufen*, and the Dutch *loopen*, to run, to be in course, to go on, and thus as a running on, a going on, and, in a substantive form, *currency* [*course*]. Mr. Tooke's whim of *loaf* being *hlaif*, the participle present of a verb he calls *hlifian*, to raise, to lift up, and thus as that which is raised and prepared by leaven (yeast) is grossly defective. What can *loaf* in this sense have to do *with sugar*, where no *leaven* is used in its confection? And *the loaf of sugar* is as good English as *the loaf of bread*.

“Conscience full curteslie, tho commaunde Scripture
Before Patience BREAD* to bryng, and me that was his
matche;
He set a soure LOFE* before us, and &c.”

Vis. P. Plowm.

“And two LOVES of beanes and bran bake for my folke;
And yet I saye by my soule, I have no salt bacon
Ne no cokeney, by Christ, colopes for to make.”—IN EOD.

* Here *bread* is as the material, and *lofe* as the proportion or form of the material.

STERLING.

As in the phrases, a pound sterling, sterling money, sterling virtue [merit, value, honesty]. *Sterlinck*; q. e. *starling*, as the bird well known by that name; grounded in *streling*, *sterling*, the old participle present of *strelen*, *streelen*, *straelen*, by a, formerly usual, metathesis of the letter *r*, *sterlen*, *steerlen*, *staerlen*, to shine, to radiate, to beam. And thus the term would be simply *shining*, glistening, beaming, and *starling* as the ellipsis of *starling-bird*, that is, *the shining* [bright] *bird*, which it pre-eminently is, both as regards the extreme glossiness of the plumage, as well as the thickset starlike spangles which stud it. *Sterling-money** is as *shining money*, that is, coin made of shining substances, such as all metals are, especially when fresh from the mint, and in which the value is evident and general. The term is used as opposed to value in any other form. *Bank-notes* are not called *sterling-money*; nor is any equivalent of mere barter so called. *Shiners* is a vulgar term for coin, but one in a true sense. A *pound-sterling* is a fixed amount of value in metal, and, in use, the standard of such amount in any form of currency. A man of *sterling* virtue [merit] is a man of resplendent virtue (conspicuous, shining virtue), of genuine, evident, undisputed, and acknowledged value.

“ Thus heard I cryin all
And fast coming out of the hall
And shoke noblest and starlynges†.”—CHAUCER.

* “ Which [viz. MONEY] as Civilians note, must consist of matter, forme, weight, value : for the matter, *copper* is thought to have bin first coyned, afterward *silver*, for the cleannes, beauty, sweetnes and BRIGHTNESS; and lastly *gold* as more cleane, more beautifull, more sweet, more BRIGHT, more rare, more pliable and portable, aptest to receive forme and divisible without losse, &c.”

Camden Remaines concerning Britaine.

† Coins, pieces of money, so called.

‡ i. e. *Shiners*, coins, pieces of money of all sort.

JOHNSON assents to that derivation of *sterling* which grounds it in *Easterlings*, as the people formerly employed as coiners. But what becomes of *sterling virtue* in this case? Our term *stare*, (another name for the starling-bird) and the Dutch *starre*, *sterre*, in the same sense, are as the participle present of *starren*, *sterren*, to radiate, to beam.

TO COUCH.

To couch the eye. *Quicken*; q. e. *to bring to life, to restore to action* (use, activity). So that *to couch* is simply to quicken or bring into life, and *to couch* the eye, is to bring it to life or into action, to revive its sight; and has no relation, in point of origin, to either the cause of the obstruction to sight, or to any particular mode of removing it, as JOHNSON supposes. *To quicken* is used, in our comparatively modern works, in the sense of to bring into life. Can the term be as *to uncouch*, [to unbed or unlay] and so to remove the film or layer obstructing the sight? In the same form of language we say *shell* for *to unshell*, *to peel* for *to unpeel*, *to skin* for *to unskin*, *to head* for *to unhead*, *to rind* for *to unrind*, &c. One of these two sources the term must spring from. But I suspect the first given is the true one. *To couch* as *to uncouch* is not used in any other relation throughout our language. *Quick*, *quich*, *quitch*, *couch*, are the same word in different forms of spelling with us. We say *the quick and the dead*, for the living and the dead. And *couch-grass* is spelt *quich-grass* and *quitch-grass*, and is as the grass pre-eminently gifted with tenacity of vital principle; the ever-living, the never to be destroyed grass as it were. *Quicken*, *queecken*, *queicken* means also to nourish, to revive, to foster and seems connected with *wecken*, to awake to come to life. The *ch* was formerly sounded by us and the French like *h*, as it still is in Italian. The French *couché* (bed) is probably from this source, and thus

as that which revives, restores to activity, gives fresh life to.

“All they that go down into the dust, shall kneel before him; and no man has QUICKENED his own soul.”—PSALM xxii. 30.

Chaucer wrote *to quicke*.

“Thou saist thy Princis han yeve The the might
Both to sle and eke to QUICKE a wight;
Thou ne mayist but only lyve bereve,
Thou hast not other power ne no leve.”

“The gode werkes that been mortified by oft sinning, which he did beyng in charite, may not QUICKE ayen without very penitence.”—CHAUCER.

“I preise no woman though she is wode,
That giveth herself for any gode;*
For litill should a man ytelle
Of her, that will her body selle,
Be she a maide, or be she wife
That QUICKE† wol selle her by her life,‡
How faire chere that evir she make,
He is a wretche I undirtake
That love suche one *for swete or sour*.”§

CHAUCER.

“The grete Emetrius, the Kinge of Inde,|
Vpon a stede bay, trappid in stele,
Covered with cloth of golde diapid wele,
Came riding like the God of armis Mars,
His cote armure was of the cloth of Tars,
Couchid || with perles white and round and grete.”

IDEM.

JUNKETTING ABOUT.

Always on the alert to attend a feast wherever it is given. *J'aen ket in er boud*; q. e. *always forward where the produce of the kitchen is to be*

* Possessions, fortune. riches. † Alive.

‡ Body; here in the original meaning of the carcass [mere trunk].

§ For better or worse.

|| It is not improbable, *couchid* is here in the sense *enlivened* by these jewels, lighted up, enlightened, brightened. Mr. URRY explains it as *laid*, and thus as overlaid or covered, and this may be the sense intended, but I think it is not.

had from home; ever a hardy intruder wherever delicacies are to be had out of his own house; implying one who pushes to partake of entertainments giving by others. *Ket*, *keet*, is the ellipsis of *keet-stove*, and, as it were, the fire place where table dainties are prepared. The word in this sense is very ancient; but evidently the source of our word *kitchen*, and also of *cates*, viands, delicate dishes of food, dainties. The Dutch *ketel* and our *kettle* belong here; as well as the Gothic *katile* and the Latin *catinus*. *Keet* is now used in the sense of a cot and stove where salt is prepared by boiling. And I suspect our term *cot* as *hut* is the same word. *Keten* formerly meant *to cook*, to prepare at the fire-place, and is now supplied by *koken* in the same sense. *Je*, ever. *Aen*, upon. *Boud*, *boude*, *bout*, bold, hardy, forward, enterprising. brazen-faced. I do not think *junket* and *to junket* are English, although in JOHNSON'S Dictionary; where the etymology from *juncate* as *giuncata* (an Italian term for curds drained upon a layer of rushes) must have been either the hoax or the mistake of some Italian acquaintance of that most excellent, collegiately-learned, and powerfully-minded man.

A HARLOT.

Er huer lot; q. e. *the fate of one who lives by the hire of the person*; of one whose existence depends upon the lucre earned by letting out the service of the person to others. But the purpose for which the hiring, is not imported by the etymology of the word, nor the sex either. And formerly with us the term was applicable to both sexes. The source is the same as that of *hoer*, whore, formerly spelt *hore*. JOHNSON fetches the term from the Welsh, where he says *herlodes* (which he takes to be as *harlot*) means a *girl*; but supposing a *girl* must necessarily be a *harlot*, what becomes of the word when applied to the *male*? The fact is,

the term implies no more than a letting self out for the unlimited purpose of another, and is thus groundedly a degrading appellative. Mr. HORNE TOOKE thinks the word is as *horelet*, and so as either a *tiny whore* or a *little bit of one*! And this is he, who sneers and snarls at those who knew more about the subject of language, a thousand times over, than he did himself. Besides *let* is not a diminutive form belonging to our language. A *horelet*! What an idea! Who would pick her up but Tom Thumb? *Huere*, *hoere*, a hireling, and consequently a letting out of; and also the same word with our term *whore*; and sometimes the way that *ure* (*hour*) is spelt. *Hueren*, is the same word with our *to hire*. *Huere* sounds *hire*, and *hoere*, *whore*. *Lot* the same word as at present with us.

“ And take hede now, that he that repreveth his neighbour ether he repreveth him by some harme of pain, that he bath upon his bodie, as mesell,* croked, harlot, or by some sinne that he doeth.”
CHAUCER.

“ They† give ther almis to the riche,
To mayntenovrs‡ and men of lawe,
For to lordis they wol be liche,
AN HARLOTTE’S SONNE§ not worth a haw.”

“ Sothfastnesse alle suche han slawe.
Thei kembe ther crokettes || with crystall,
And drede of God they have doune drawe,
Al such faitours foule ’hem befall.”

“ They make parsouns for the pennie,
And canons and ther cardinals.
Unnethe amongst ’hem al is any
That ne hath glosed the gospel fals
For Christ made ner no cathedrals,

* Leprous; and the same word with *measles*.

† The Popes.

‡ Partakers in the event of a lawsuit, which they undertake on that condition.

§ Son of a whore.

|| Adorn the tops of their crosiers with chrystal.

Ne with him was no cardinall
 With a redde hatte, as use minstrals,
 But falshid foule mote it befall." IDEM.

"They takin to ferme ther sompnours*
 To harme the peple what they may ;
 To pardoners and false faitours,
 They sell ther seles I dare well say.
 And all to holdin grete arraie
 To multiplie 'hem more metall,
 They drede ful littil dom'is day,
 When al suche falsched shal foule fall."

"Such narlottes † shul men disclaunder,
 For ‡ that they shullin *make them gre*, §
 As ben as proud as Alexander,
 And sain to the pore, wo be ye?
 By yere ecche priest shall paie his fe ||
 For to encrease *his lemman's call*, ¶
 Suche herdes** shul wel evil the ††
 And al suche false shal foule befall."—CHAUCER.

' And up he gaf a roing and a crie,
 As Mothir when the child shal die;
 Out, help, alas! harrow he gan to crie.
 O stronge lady more, what doist thou?
 And she answerid, Sir, what aylith you?
 Have pacience and reson in your mind."

The Merchant's Tale.—CHAUCER.

JACKASS.

The animal. *Er j'ach aes*; q. c. *there's the creature of chance food*; there's that which is left to seek its food from the hand of chance alone. He is worked, and then turned loose to seek his sustenance out of thistles and briars [what chance may offer]; he is, in fact, the only domestic animal which is habitually so treated; and thus a sample

* A sort of ecclesiastical Attorney General.

† Vile wretches. ‡ Before, rather.

§ Do them pleasure, court them, make the agreeable to.

|| Bribe.

¶ The calls of the Pope's mistresses.—Who though not worth a farthing, wants to live like a rich woman.

** Pastors, Popes.

†† Thrive.

of content and patience, of ill-requited service and unrewarded drudgery. The *Jack* in the phrase has no original relation to sex. *Ass* is the ellipsis of *Jack-ass*. We can say a *she jack-ass*, although against common usage.

BALDERDASH.

Empty talk. *Bolder-das*; q. e. *that's all empty noise*; there is nothing but sheer noise in what you are bawling out by way of discourse. (See article *Hobgoblin*, page 141.)

THING-A-ME.

Said when at fault, at a stand, at a loss for a name [for to recall something]. *'T hingher mij*; q. e. *bear with me in this affair*; suffer me here; give me time; allow me time in this case; and implies, wait till I can recall the name or circumstance to my memory. *Hingen, hengen, gehengen*, to allow, to bear with. *Er mij*, there, to me in this instance.

TO THROW IN HIS TEETH.

I will throw it in his teeth; I will reproach him with it, make him repent of it, be sorry for it. *Te seer roww hin is tijt*; q. e. *from this point we go straight to sore repentance; hence we start off to severe sorrow*; what I have said must lead to grief, and consequently, to repentance. *Hin*, from this point, hence. *Tijt*, sounds *teet* and so *teeth*; *th* has no other representative in Dutch than *d* or *t*. *Seer*, sore, much, very. *Seer-roww* sounds *throw*.

TO BURN DAYLIGHT.

To waste time, to misemploy means; to take the long and the wrong, instead of the short and the right road, to arrive at a due point. *Te behoer'n deé leyd*; q. e. *virtue [honesty] leads straight to duty [propriety]*; never quit the path of probity,

and you may be sure you are going right; take the means which conscience approves, and you may be certain you are not misemploying your time as regards yourself. And thus axiomatically impressing, that to swerve from the path of integrity, is misemploying the best means which are in your power, and amounting to an analogous import with that in which the travestied expression is used. *Behoor*, propriety, duty, that which is becoming, behoving. *Leyden*, to conduct, to lead, and *leyd* sounds *light*. *Deghe*, *deé*, virtue, probity; *deé* sounds *day*. 'N, in, in. *Te behoor 'n* sounds to burn.

EARTH TO EARTH, ASHES TO ASHES, DUST TO DUST.

As in the known Rubrick at the burial of the dead; the official farewell to the departed, pronounced for the community, by him who is authorised to perform that service. *Eerd toe eerd aes is, toe aes is deyst, toe deyst!* q. e. *earth food to earth, is returned to food, returned for ever!* earth is gone back to fatten earth, carrion is gone back to food, entirely gone. The words are emphatically applied to the body [carcase], as that which is alone within the dominion of the grave. In the usual and common form, if literally construed, unmeaning; but in sound sense conveying a solemn and affectionate recognition of the frailness and comparative unimportance of that form by which the departed was known to us, and of its true destination as distinguished from that which is beyond the reach of death. That our body is of the *earth*, and returns to the *earth*, is duly expressed; but we never are *ashes*, nor do we ever return to *ashes* unless we happen to be burnt, and not always then; neither are we *dust*, even though some of us may happen to be *dustmen*; nor do we return to *dust* unless under special circumstances, so that neither *ashes* nor *dust* can have any general relation to the state

of man, alive nor dead. Nor are these words ever employed, even as tropes, in such sense, except in relation to the customary use of them in this form in our well known rubrick. In the phrase *as pale as ashes*, the term *ashes* is the travesty of *aes is*, and thus pale as a *corpse*, or as that which is dead meat [carriion], for *ashes* are not necessarily pale. *Aerde, eerde*, earth, formerly spelt *ert* and *yerth* by us. *Aes, aas*, food, carriion, flesh, meat, and so as that which is fit to feed [fatten] in a general sense; formerly *aet, aat*, and grounded in *ik ete, ik ate, I eat*; but *ashes* as the plural of *ash* (cinder) is as *assche* in the same sense and as the Greek *ağa*, soot, filth from smoke, remains from fire, *sordes ex ignis flammâ adherentes camino*. JOHNSON says the word has no singular; yet *ash-heap, ash-cart, ash-wednesday, ash-box, &c.*, are all good English. *Deyst, gedeyst*, the participle past of *deysen, deynsen*, to go back, to retreat, to back out, to retire, *reculer, retrocedere, retrogredi, pedem referre*; and sounds as we utter *dust*; but which word, in its unsophisticated sense, is as *dust, duijst, doest, donst, dunst*, powder in general, *pollen*, flour-dust, *farina, detritus* of sawing, filing, &c., saw-dust; the word had once the form of *doen*; i. e. *doën*, from the obsolete *dowe* [the French *doux*, the Latin *dulcis*, and Italian *dolce*] to which stock our *down*, as soft feathering, also belongs; so that the ground sense of *dust* is as comparative softness in relation to solid cohesion. *Toe* has both the meaning of *to*, and also of entirely, finally.

“ We therefore commit *his (this)* body to the ground,
EARTH TO EARTH, ASHES TO ASHES, DUST TO DUST.”

The order for the burial of the body in Common Prayer Book.

Ashes was once spelt with us *ashin*, and even *askis*.

“ For certis Lorde, so sore has she me wounded,
That stode in blake, with loking of her eyen,
That to mine hert'is botome is it founded ;

Through which I wot, that I must nedis dien,
 This is the worst, I dare me nought bewrien *,
 And well the hotir ben the gledis rede
 That men hem wrien * with ashin ‡ pale and ded.”

CHAUCER.

“ Now ben the Priestes pokes § so wide,
 Men must enlarge the vestiment,
 The holy Gospell thei doen bide
 For the contrarien in raiment;
 Soche Priestes of Lucifer ben sent,
 Like conquerours thei ben araied,
 The proud pendauntes at ther ars pent ||
 Falsely the trueth ¶ thei han betraied.

“ Shrift silver soche wollin ** askeis,
 And wollin men crepe to the crouch ††
 None of the sacramentes save askis ‡‡
 Withoutin mede §§ shall no man touche;
 On ther bishops ther warant vouche
 That is a lawe of the decre;
 With mede §§ and money thus thei monche ||||,
 And thus thei fain is charite.”

IDEM.

* I take both these words to be grounded in a metathesis of *weyren*, *weeren*, *weren* [to protect, to shelter, to cover up] and thus to *wryen*; and to be in the first case as “*I dare not shelter [cover] myself by getting out of her sight*,” and in the second as, “*they cover up the glowing brands with ashes to keep them alight*.”

‡ Ashes; and as *asschen*. § Pockets. || Appended, hung.
 ¶ Faith, gospel. ** Will ask, will demand.

†† To receive the priest's benediction, when he makes the receiver of it *crouch* [crook, bend the body in sign of prostration].

‡‡ Ashes, but spelt in that manner merely for the sake of rhyming with the foregoing *askeis*, a common manœuvre with our older poets; the term is here used as the refuse of the articles employed in popish communions.

§§ Bribe, pay. |||| Munch, eat, live.

Obs.—When *cinis* [cinder] is used in Latin as the trope of the corpse, it is, because it was customary with the Romans to burn their dead;—a custom which can have no relation to us [man in general]. In the expression *cinis et umbra*; *cinis* is as corpse, remains; and *umbra*, soul, spirit, that which has left the body, its shade, ghost. *Suprema ferre cineri*, is to attend the corpse to the funeral pile [to see it reduced to a cinder]. In this sense it could never have been employed as *ashes* is in *ashes to ashes*; *cinis in cinerem*, cinder into cinder, is repulsive to sense.

A BURNING SHAME.

As some improper [unbecoming, disorderly, offensive] act [appearance]; a departure from decorum [decency]. *Er behooren in scheê 'em*; q. e. *here* [in this affair] *he has departed from that which was proper* [decent, becoming, right]. By the falling of the term *burning* into the travestied phrase, from analogy of sound with *behooren in*, the expression of its present form is exaggerated and burlesque. *Behooren*, to become, to be proper for, to suit, *decere*, is here used substantively. *Scheê*, *schede*, as the potential form of *scheeden*, *scheijden*, to depart from, to separate from. *'Em*, *hem*, him, to him. *Scheê 'em* sounds *shame*.

SHAME, in old Dutch *schaeme* [now *schaemte*] is, I suspect grounded in the thema *scha-en*, to diminish, to lessen, to take off, and thus, to deprive, to injure; whence *shade*, *shadow*, as that which takes off from that over which it extends, and the Dutch *schemer*, twilight, as well as our old *to scathe* (*to scotch?*) in the sense of to injure, to take off from, and the Italian *scemare*, to diminish. So that shame (*schaem*) would then be as the substantive contraction of *scha-ing*, an injuring, a lessening, which is in fact the import of the term, *subaudito* character, personal perception, or some other word; and it should not be forgotten, all substantives are necessarily ellipses, and that no noun in itself expresses more than one adjective quality [idea]. To cast a *shade* upon the character, is to lessen and so to take from, to injure, to blacken, the character. *The funds are a shade lower*, the funds are a single lessening lower, the first degree in diminution [taking off] and so the least possible. *Scha-en*, *sche-en*, are a same thema, hence the ancient *scheem* [now *schemel*] a shade [appearance, apparition]. *Ik vlie nu onder den scheem uwer vulgelen*; q. e. I compose myself under the shadow

of your wings. Hence also *schaeden*, to injure, the same word with our *to scathe*.

“A gode wife there was also beside Bathe
But she was somdele defe, and that was SCATHE *.”

CHAUCER.

Thei would eft sonis do you *scathe*
If that thei mightin late or rathe †.”

IDEM.

“Thou rote of false loviris, duke Jason,
Thou sleer,‡ devourir, and confusion
Of gentill women, gentill creatures;
Thou madist thy reclaiming and thy lures
To ladies, of thy SCATH-LIKE § aparauunce,
And of thy wordis farsid || with plesaunce,
And of thy fainid trouth and thy manere,
With thine obeisance and humble chere,
And with thy counterfeited pain and wo
There other falsin one thou falsin two.”

(The beginning of a sort of duetto-solding, from
Hypsipele and Medea to their old lover, Jason.) IDEM.

SHAM.

Pretence, appearance, something merely in appearance, unreality. I believe it to be the same word with the Dutch *schem*, antiently *scheme*, *sceme*, as the contraction of *schieing*, the participle present of the thema *schien*, in the sense of to pass away, to fleet as shadow does, and thus a temporary [fugitive, passing] appearance and no more: what else is *sham*? We say a *sham appearance* and mean a passing [temporary] appearance. A *sham sickness*, is one in appearance only, not in reality. Hence *to sham*, to put on an appearance, to pretend, that is, to put before. *Reecht als de SCEME van d' sonne lijt* “Also gaen wi heen al onse tijd;” q. e. “just as the shadow from the light of the sun, so pass we away all the time we live.” JOHNSON tells you *sham* is as *shommi*,

* An injury, defect, as the Dutch *schaede*.

† Soon, quickly, as the Dutch *raede*, *citò*, *confestim*,

‡ Slayer. § Mischievous, noxious.

|| Crammed.

the Welsh for *to cheat*.—He must have been hoaxed. Mr. THOMPSON, in his *Etymons*, is much nearer the mark. The co-relative stock of words deriving from the thema *scha-en*, *sche-en*, *schī-en*, *scho-en*, *schu-en*, is endless; *shade*, our old *shene* now *shine*, *sky*, *shoe*, *shove*, *shun*, *shy*, all belong here.

“And as the birdis, when the sonne SHENE*
 Delitin in ther songe, in levis grene,
 Right so the wordis, that thei spake ifere †
 Delitin them, and made ther hertis chere.”
 CHAUCER.

TOOTH.

I believe to be as *teeth* in the collective sense; the set [formerly *tothe*]. *Toe u's*; q. e. *to is you*; to, is yourself; without to, you are nothing; to and you are one; to, is you all. *Toe*, has the sense of ended, finished, closed, as when we say the *door is to*, that is, *shut*; and also that of entrance, approach; as when we say he is gone *to London*; so that, it is as that which shuts out and as that which lets in; that which lets in our means of living and that which lets out what we have to say (you can't speak with your teeth shut) and we should do ill without these means; gums and lips are but shifts and substitutes, at best in these respects. *Toe* and *te* are the same word and account for both the *o* and the *e* in *tooth* and *teeth*. The feminizing terminal *s* of the Dutch [old form of our language] shades off into *th*; *groes* and *growth* are the same word. It is not impossible, but the word is as *To*, *The* [thee]; that is *to is thee* (thyself): which comes to the same thing. *Thee* was formerly spelt *The*. And *to th'*, *to the*, rhymed with *soth*.

“So fare we, if that I shall say the *soth*
 Yet quoth our hoste, let me talkin to'th †.”
 CHAUCER.

* Shines, appears, shows. † Together. ‡ To thee.

Sooth, sothe, truth, certainty, is, I suspect, in the same way *so is*, that is, *is so*, and thus a thing certain, a thing as it is [itself]; and thus a *truth* [a reality]. JOHNSON tells us *tooth* is the *A. S. toth*, and *sooth* the *A. S. soth*; but what are they, except the same words? and it is no more than telling us *tooth* is *tooth*, that is true, but it is of no use, because no explanation of the words and self evident. HORNE TOOKE tells you *tooth* is as the gothic *taugith*, and thus as *tuggeth*; but that would do better for the drawer out of them than for the source; and is a groundless conceit. Besides he don't even hint how *taugith*, *tuggeth* [if there ever could be such a word] becomes either *tooth* or *teeth*. And how would such a source be brought to bear in the familiar expression, *he [she] has a SWEET-TOOTH*, meaning a propensity to dainties; to choice feeding; to delicacies? *A sweet tug*, would never do here. But in the sense of self or selfishness, as above explained, it comes nearer the mark; and, I should say the phrase was as; *er sie wie hiet toe u's*; q. e. *there see! that which has the command of you is no other than self* [within yourself, in you]; implying a self abandonment, a resigned [given up] controul over self, and thus an undue [unfit] inclination [propensity]; and sounds precisely *a sweet tooth*. *Toothsome* is as *toe u's saeme* and thus as that which you like, suits you. *Saeme*, whence our *some* and *same*, being as the participle present of *saemen*, to assemble, to collect, to bring together, and the sense as that which suits, agrees, *likes* with each other. *Sie*, look! see! *Wie*, how, who, which, the which. *Hieten, heeten*, to command. 'S, is, is.

“ For I wold, sell my ———
 I couth walkin as freshe as any rose,
 But I woll kepin it for your own TOTHE*.”

CHAUCER.

* Pleasure, inclination, appetite, propensity.

EYE-TOOTH.

As one of the grinders, or large round teeth at the back of the jaw. The term cannot be, as JOHNSON supposes, in the meaning of *eye* as the organ of sight; for what can those teeth have to do with that organ more than the front and side ones. The word must be as *eye*, *ey*, *ei*, egg; and thus as like an *egg* in shape, oval [ovally rounded] as these teeth in fact are; if compared with the others, they are conspicuously oval [egg shaped] above the gums. *Eye* was once used by us in the sense of *egg*, *the gleire of an EYE*, was the white [transparent shining portion] of the egg.

A COLT'S TOOTH.

As loving pleasure till an unsuitable time of life; pleasure and amusements unbecoming the age of the person in question; a continuing to play the fool longer than there is any excuse from youth to be advanced for it; to be an overgrown or old fool in conduct; *nimis tardare senem fieri*. *Er key hold's, toe u' s*; q. e. *how long the love of being a fool shall last, depends upon yourself*; how long the part of a madman shall be the favourite one with you, depends upon yourself [is with yourself]; how long madness [folly] is to be your companion [crony] is within your own breast to fix [decide upon]. The time when folly is to be discarded as a favourite with you is your own concern [in your own person]. *Keye*, *kay*, *key*, madness, folly, and also a madman, a fool. *Hold*, *huld*, favoured, dear to, endeared to, made a friend [a pet] of; and *keye hold* sounds *colt*, notwithstanding the different form of letters, as will be proved by the actual trial of pronunciation. A continuous series of vowels necessarily combines into an unbroken sound.

TOOTH AND NAIL.

All the means in your power, either in attacking

another or in defending yourself. *Toe u's hand; nae hel*; q. e. *you have not lost your hands, after that what need be said more*; you have the use of your hands; what you have to do with them now, you need be told; implying you are not unprovided with the usual means of offence and defence, and you must use them as the case requires. *Nae, na*, afterwards, after that. *Hel*, evident, clear, manifest. *Toe u's* has been explained in the article TOOTH. *Hand*, as with us.

HE SHOWED A WHITE FEATHER.

He gave symptoms of being afraid to fight; was shy of coming to blows when the occasion required [demanded] he should. *Hij schouwdt er wo heit recte'r*; q. e. *he shyed there where the occasion required the coming to action* [fighting]; he gave symptoms of backwardness in a case where duty bid him fight [come to the point of blows]. *Schouwen, schuwen*, to shy, to start away from. *Wo*, where. *Heeten, hieten*, to bid, to require, to demand. *Veede, veete, veyde, vied*, war, strife, contention, contest, and the same word with our *feud*, in the same sense. *Wo heit* sounds *white*.

IT WAS AT THE END OF MY TONGUE.

All but uttered, it was ready to come out, but stopped before said. *'Et was heet die, end af meé toogh'n*; q. e. *it was said this, and went off in mere demonstration* [grimace, look]; it was ready to be uttered, but went off in mere unheard mutter; implying I said it to myself, but did not utter the words; what I meant was within me ready to utter; but I refrained. We use the expression *I said it to myself* in the sense of passing all that was intended [thought] by internal review, representing it to oneself. *To say*, from the nature of its source, implies no more than to embody the thought [idea] you intend [have in view] and, without a suitable con-

text, infers no external communication. *I say*, is at bottom no more than *I see*, and both words spring from the obsolete adverb *se*, *sa*, *so* (our *so*, thus) and as the incipient or first state of identification, perception of self-existence; whence our *to see*, the Latin *se*, *sum*, the Dutch *zijn* [to be], *sien* [to see] *siel* (soul), and *self*, *said*, and *soul*, with many other words of a same nature. A *soothsayer* is a *seer* [foreseer] of that which is true or to happen; whether he utters what he sees or not; and *sayer* is the same word with *seer* as our term for a prophet. *Saw* the præterite of *to see*, and *saw* (a saying) are the same word at bottom. Formerly *I say* was spelt *I seie*, and *I see* was spelt *I say*. The Dutch *seggen* (to say) is as the contraction of *se-ig-en*, *se* being as above explained, *ig*, as the identifying terminal adjective, and *en* as the infinitive sign, and has both *gesegd* and *geseid* (*said*) for the past participle. The Latin *Sagax*, *sagacitas* and *sagire*, as well as *sapere*, and the Italian *savio* and *assaggiare* all belong here; as does the old German *saeghen*, with the Dutch *saghe*, *sage*, *segghe*, *zege* (a saying) and the French *sage* [wise].

“Than they that shall be dampned shall **saye***
A **saue** of sorrowe that never shall have ende.”

Dives and Pauper.

“Yea from the table of my memory
I’ll wipe away all trivial fond records,
All **sawes**† of bookes.” SHAKESPEARE.

“Thou must discovre all thy worching,
How thou servist, and of what thing,
Though that thou shouldest for thy **soth-saw**‡,
Ben all to betin and to drawe.” CHAUCER.

“This Damian, when that he his time **say** §,
In secret wise his purse and eke his bill,
(In the which he had written all his will)
Hath put into her hond withoutin more.”—CHAUCER.

* *i. e.* See a sight, shall have before them the mental representation of, shall repeat within themselves.

† Evidently implying no utterance. ‡ Truth, veracity.

§ Either sees or saw.

“ For which full oftin timis wold he preche,
 And me out of old Roman gestis teche,
 How that Sulpicius Gallus left his wife,
 And her forsoke for term of all his life,
 Nothing but for opin hede he her SAYE *
 Loking out at his dore upon a daye.” CHAUCER.

And False Semblant had he SAINET † also,
 But he knew nat that he was false. IDEM.

“ Go hence awaie, for certis my dying,
 Woll The disese, and I mote nedis deie,
 Therefore go waie, there n’is no more to SEIE ‡.”
IDEM.

O king Priam (quoth thei) thus SEGGE § we,
 That all our voice is to forgone Creseide
 And to delivir Antenor thei preid.” IDEM.

“ For to spekin of her eyen clere,
 Lo ! truly thei writtin that her SEIEN ||,
 That Paradis stode formid in her eien.” IDEM.

“ But understonde in thine entent,
 That this is not mine entendement
 To clepin no wight in no age,
 Only gentill for his linage,
 But whoso that is vertuous
 And in his post not outrageous ;
 When soche one thou seest The beforne,
 Though he be not gentill ¶ yborne,
 Thou mayist well SEINE ** this in soth
 That he is gentill, because he doth
 Al longith to a gentil man,
 Of them none other deme I can.” IDEM.

“ I curse and blame generally
 All them that lovin villanie,
 For villanie maketh villaine
 And by his dedes a chorle is SEINE ††. IDEM.

Geffery axid water, and sith brede and wyne
 And SEIT ‡‡ it is holsome to breke our fast betyme.
IDEM.

“ Geffrey and Beryn and worthy Romeyns tweyn
 Stood apart within the ship, to Geffrey gun to SEYN §§.”
IDEM.

* Sees, saw. † Seen, and, in many places of the same author, used also in the sense of *said*. ‡ To say. § Say.
 || Saw. ¶ See article GENTLEMAN. ** Say. †† Seen,
 though elsewhere *say*. ‡‡ Said. §§ To say.

And SAUGH* their bloody woundis wide and sore
 And all crydin at once both less † and more,
 Have mercy Lord upon us wymin ‡ al." IDEM.

A FOOTPAD.

A designation nearly obsolete, but a few years ago well and practically understood to mean a savage foot robber of an inferior grade to the highwayman; one who indiscriminately attacked those on foot as well as those in conveyances of any sort. *Er foute te pad*; q. e. *a defect there in the footpath*; a nuisance to the path in question; and such the being robbed and ill-used might fairly be considered to be by any one. *Faute, foute*, a defect, a blemish, a fault, and once thus spelt with us. *Fauten*, is to fail, to be defective in. *Pad*, as the ellipsis of *voet-pad*, the same word with our *foot-path*. *Te*, to. *Fout*, had also the meaning of the *alburnum* or soft and defective part of [blemish of] the tree [wood]; the sap-wood. And I suspect the French phrases *foutue bête* and *il a foutu le champ*, now consigned to the use of the populace, are grounded in the above *fauten, fouten*, in the sense of to fail, to be faulty, to be wanting, and have in their origin no connection with any thing indecent except through the travesty occasioned by analogy of sound.

A JACK-IN-OFFICE.

Some upstart in employment; now used in a derogatory sense, probably from the general conduct of those whose appointments depend upon court favour, as favour obtained more by compliance with the interests of a court than by personal merit or popular choice. *Er j' hach in hof is*; q. e. *in court, there it is all ever a matter of accident*; at court, it all for ever depends upon the

* Saw. † The little and the great, all sorts of people.

‡ Women.

chapter of accidents. Implying, whim and caprice and not merit or virtue are the controlling powers in such resorts. *Je*, ever, for ever. *Hach*, chance, hazard. *Hof*, court.

MEN IN BUCKRAM.

Men (soldiers) in fancy, ideal people, men talked of, but no where to be found; Falstaff's soldiers. *Men in backe ruim*; q. e. *men who are contained within the space of the mouth that brags of them*; who have no other existence than in the mouth (words) of the speaker who mentions their number. *Men*, as with us. *Backe*, the space within the jaws, the mouth. *Ruijm*, *ruijnte*, *ruim*, space, whence our word *room* in all its senses; we say both *there was no room in the house*, for the whole space of the house, and *the room in a house*, as a portion of the space into which a house is divided off; and *ruymte* seems to have produced the word *roomth* as room.

"The seas (then wanting ROOMTH to lay their boist'rous load)
Upon the Belgian marsh their pampered stomachs cast."

Drayton, *Poly Albion*.

Mr. Tooke supposes *roomth*, in that form, to be as the third person of the Anglo-Saxon *ryman* to dilate, and thus as *rymthe*; a pure whim. Our word is the Dutch *ruymte*, space, and nothing else. Hence *ruymen*, to dilate, to amplify, and also to evacuate, to empty, to leave, to remove from a place, to go elsewhere, whence the German *raumen*, and our *to roam*, formerly *to romin*.

"And I aftir gan ROMIN to and fro,
Till that I herd, as I walkid alone,
How he began full wofully to grone.

CHAUCER.

"Her frendis sawe her sorowe gan to aslake,
And prayed her on ther knees, for Godd' is sake,
To come and ROMIN in ther cumpanie,
Away to drivin her darke fantaisie.—CHAUCER.

"It mighte ben no bett, and the cause why
There was no romir * herbrough † in the place."

IDEM.

KICKSHAWS.

Show dishes; table-services intended more for appearance than as substantial food; unsubstantial dishes to fill up the table, and thus any thing merely ornamental [for show, decoration]. *Kijck! schaé's*; q. e. *look! and you will find it all shadow* [mere show, unsubstantial stuff]; and applies more to the festive dinners of half a century back than to those of to day, unless we include the plateau and épergne concern. *Kijcken*, to look at, to spy curiously, to pry into. *Schaé, schaeye, schaede, schaeduwe*, shade, shadow, appearance. JOHNSON derives it from the French words *quelque chose*, but that is any-thing but a *kickshaw*; *quelque chose à manger* is no *kickshaw*, but something solid. When you come to an Inn in France, and ask for *quelque chose à manger*, you don't mean a *kickshaw* nor even *kickshaws*, but something fit for a hungry man.

"Some pigeons, Davy; a couple of short-legg'd hens; a joint of mutton; and any pretty little tiny KICKSHAWS, tell William cook."

SHAKSPEARE.

By taking the French term, above mentioned, for the source of the phrase, JOHNSON has misconceived a passage in MILTON where it is used, and, as he supposes, in a sense different from its common use; one in relation to dancing, which is not the case.

"Shall we need the Monsieurs at Paris to take our youth into their custodies, and send them over back again transformed into mimicks, apes and KICKSHOES."

MILTON.

For *kickshoes* there is as *kijckschaés*, the original form of the word, and means simply unsub-

* Larger, more roomy.

† Inn, lodging, and the same word at bottom with *harbour*.

stantialities, good only to look at, and thus trumpery things [beings]; from things solid changed into mere frivolities.

A HEARSE.

Spelt also *a herse*. The term seems to have attracted the attention of most of our etymologists. Minshew says it is *ἀρσις*, a lifting up, and of course a Greek word. Junius thinks it is as the low-latin *hersia*, and grounded in the Anglo-Saxon *are*, honour: Skynner, that it is from the Teutonick *hulse*, a pod, a silicle. Mr. H. Tooke, by implication, holds all these fishings of his predecessors as failures, and settles the question to his own satisfaction, by adding to the list of these errors, a worse of his own. For he surely does so, when placing the word in the predicament of *hurst* (a grove of trees), he tells you both terms come out of the Anglo-Saxon *hyrstan*, to ornament, to decorate. As for *hurst*, it is simply the Dutch *horscht*, *horst*, in the same sense, and the same word with *forst*, *forest*, a forest, in which form it has been amply accounted for by Huydecoper, whose work I have not by me. And with this word Mr. Tooke's Anglo-Saxon root can have no more to do than with the *moon*. Nor do I see how *hearse* is to be brought out of it either. A *hearse* may be ornamented, or not, and so may any other vehicle. At this rate, the term applies better to a Lord Mayor's state coach than to the funeral carriage of a corpse. It is a groundless conceit, without even the justification of being probable. I believe the term to be simply as *Heers*; q. e. *belonging to a gentleman*, a person above the ordinary condition of society, and thus the designation of the interment of one of that rank; and no more than the observation of a bystander, who says as the vehicle passes with the corpse, that is the burial of a person of superior station in the community, as distinguishing it from one of an inferior station

where the body is borne, by his fellow men on foot, to the grave. Or the word may be as *heer* 's; q. e. *that is* [a corpse] of a person of distinction; and as *heer is*, which comes to the same thing. *Heer*, a master, one above others, one who has others at his orders, a gentleman, a lord, as lord of the manor, and in all the senses we use the word *lord* or *master*. Either form of the phrase sounds *herse*, *hearse*. It should be always borne in mind, denominative nouns are all necessarily ellipses, and incomplete in the sense used, without a *subauditum*, which I take to be here body, corpse, corse, person, or some such term; and then the phrase is either, that is the body of a person of distinction, or, the funeral is that of a person of distinction, as distinguished from that of one of a poorer class. I know of no analogous term in any other language, for the French *catfalque*, and the German *lyk-koets*, can have no relation to its source, any more than the Italian *bara* or our *bier*. The modern Latin *hersia* is *hearse* Latinized.

“So many torches, so many tapers, so many blacke gownes, so many mery mourners laughing under blacke hodes, and a gay *hers*.”—*Sir Thomas More*.

But here the term *hers* is qualified by the adjunct *gay*, as shewy [fine], and this seems to have misled the author of the *Diversions of Purley*, who quotes the passage as the *probatum est* to his etymology; though in common sense a better one for *gay* than for *HEARSE*. When the word is used in the sense of a temporary monument, it is in the same direction of meaning as above given.

A CORPSE, A CORSE.

A dead body; as the French *corps*, in Dutch *keurs*, *huers*, *kors*, for that which surrounds *the life*, the soul, the existence; and thus the covering or

crust of the spirit, vital spark; and of this *corps* the French *corset*, the body of a gown, is the diminutive. The word *corpse* [corse] is not applicable in this sense but to the dead human body. The Latin *crusta* and our *crust*, as well as the French *croûte*, seem to be as the metathesis of the Dutch *korste* in the same sense, and to belong to this family of words, as grounded in the thema *gro-en* in the sense of to increase, to grow (over, upon, or into)? The *g c* and *h* are kindred consonants, they intermutate in different dialects of a same language. Our *corps*, as the French *corps*, in the sense of a body or assemblage of soldiers, is, I suspect, merely the Latin *cohors*, per syncopen *chors*, *cors*, in the same sense, of which our *cohort* is another form; and has nothing in common with *corps* as body in the other sense.

“ Upon his creste he bare a toure
And therein sticked a Lilly floure;
God shilde his cors from shonde*!
And for he was a knight aventrous
He n’olde slepin in none hous,
But liggin in his hode.” CHAUCER.

“ I pray to God to save the gentle CORCE.”—IDEM.

“ But al to late comith the lectuarie
When men the CORSE into the grave carie.”—IDEM.

“ And fell aslepe wondir sone,
As he that was werie for go
On pilgrimage milis two
To the CORPS of Sainte Leonarde,
To makin lithe that evil was harde.”—IDEM.

MY HEART JUMPED INTO MY MOUTH.

In relation to some sudden unexpected insult or provocation; and implying, though it surprised you, it did not deprive you of courage [spirit to avenge and resist]. *Mij hurt! je hummt hin toe*,

* Disgrace, mishap, scandal, the Dutch *schande* in the same sense.

mij moed; q. e. *an offence to me! always whispers; I know there's courage [spirit] in me too*: it is true I have received an injury, but my heart tells me—I have the spirit to avenge it; I am wronged, but I feel no lack of heart to perform my duty and take vengeance for it [avenge it]. *Hurt, hort, hurt*, offence, injury, provocation, whence *horten*, to prick, to stick in, and our *to hurt* (formerly also *herte*), the French *heurter*, and the Italian *urtare*. *Horse*, spur, is the feminized form of the above *hort* in the sense of that which pricks and so hurts. And our word *horse* [in old Dutch *horse, orze*] is the ellipsis of *horse-dier*, the spur-beast, the animal to which the spur is requisite in the use we put it to. *Horn*, in Dutch *horen, horn, hoorn, hoern*, as that which sticks, belongs here also, as well as *hornet*, in Dutch *hornte* in the same sense, and our old *herne*, corner, angle. *Hummen, hemmen*, to speak inwardly, to mumble, to mutter. *Moed*, courage, spirit, animation, vigour. The phrase breathes the old Saxon throughout.

“Therwith her liste so well to live,
That dulnesse was of her adrad;
She n’as to sobre ne to glad,
In alle thingis more mesure
Ne had nevir I trowe cature,
But many one with her loke she HERTE,
And that sate her full lyte at herte,
For she knewe nothing of ther thought.”

CHAUCER.

“To redin artis that ben curious
Sekin in every *halke* and every HERNE*
Particular sciences for to lerne.”—IDEM.

“In the suburbis of a tounne (quoth he)
Lurking in HERNIS and lanes blinde.”—IDEM.

* In every hole and every corner; in holes and corners. Mr. URRY thinks that *halke* is here, as the Anglo-Saxon *healc*, a corner; but I suspect it is merely as *holeken, holcke*, the diminutive of *hol, holle*, a hole, or else the word is tautological, for *herne* has the same sense.

HE WENT HEART IN HAND.

He undertook the affair with all his soul, heartily. *Hij wendt aart in aen*; q. e. *he turned all the means he possessed from nature to effect the point in question*; he applied all his natural powers [his genius] to the business to be done. *Wenden*, to turn to. *Aart*, *aerd*, genius, ingenuity, natural disposition, innate tendency, nature of man, nature, and the same word in source with *aard*, *aarde*, *aerde*, *eerde*, earth, ground, soil, mould, as the participle past of *of eeren*, *aren*, to plough, to cultivate, and thus as that which is ploughed or cultivated; hence we say indifferently *good in its ground*, or *good in its nature*, and the Dutch *goed in den aart*, or *goed in den grond*, in the sense of a first principle or basis. *In aen*, in upon, upon the business in question.

THE MOUTH WATERS.

There is a strong wish for; he has a vehement desire to have. *Die moedt waerde er's*; q. e. *this one thinks there is value there*; he imagines it is something precious; that the object in question is worth having, a thing of worth in itself. We all know that when the keenness of hunger, or the desire of any particular dainty, is excited by the view of food, or of that which is craved, an increase of water [saliva] is shed perceptibly into the mouth, and it is generally believed it is to this circumstance the above phrase relates. JOHNSON evidently coincides in this mistaken view, for such it is. Does not the expression apply to many other objects of desire than those of the stomach? A woman's mouth waters for ornaments not within her reach; a sportsman's mouth may water for a dog which the possessor will not part with, for a hunter he cannot afford to buy, &c., &c. And surely no one imagines there is any sensible change in the flux of the liquids of the regions of the mouth when such

wishes are felt; and yet the phrase is here equally applicable as in the first instances given. In truth the phrase has no relation to an excited flux of saliva, but refers simply to the desire to have the thing in question from a presumed worth or utility to him who uses the expression. *Die*, this person. *Moeden*, to imagine, to think, to take into the head. *Waerde*, *weerde*, worth, value, price. *Er*, this. 'S, is, is. *Moedt* sounds *mouth*. *Waerde er's* sounds as we utter *waters* [*waarters*]. *Weerde*, worth, was once in use with us in the shape of *werthe*, *werth*.

"When thei togethir, mournid had full lang;
 Quoth Creseide, fathir, I woulde not be kende*,
 Therefore in secret wise ye let me gange
 To yon hospitall at the toun's ende,
 And thither some mete for charite me sende
 To live upon, for all mirth in this yerth
 Is fro me gone, soche is my wicked † WERTH ‡.
 CHAUCER.

"O soppe of sorrow sonkin into care,
 O caitife Creseide, now and evirmore
 Gone is thy joie and and al thy mirth in yerth,
 Of al blithnesse now art thou blake § and bare,
 There is no salve that helpin maie thy sare,
 Fell is thy fortune, wickid is thy WERTHE,
 Thy blisse is banished and the bale unberde."
 IDEM.

TO CLAP UP.

To take up, to entrap, to lay up in; as when we say, *he clapt him into prison, he clapt him up in goal, &c.* It is evident that the verb *to clap* can in this phrase have no connection with *to clap* in the sense of to strike together [against] and so to produce a

* Known; *kennen*, to know.

† Diminished, departed, gone off, as the part. past of *wijcken*, to give away, to go back, to depart.

‡ Value, price, worth,

§ Black, but in the ground sense, explained in article BLACKGUARD, page 125, the same word with *bleak*, and implies devoid of, deprived of, without, not having any; unilluminated.

noise [sound], which is of the same stock as the Dutch *klappen*, *kleppen*, *klippen*, *kloppen*, *kluppen*, to strike; and where the whole scale of the vowels is employed indifferently in the same word. I take the *to clap*, in the above expression, to be as *to clip*, to cut off, to remove, to take off, and in a secondary sense, to embrace, to hold within the arms and thus to take off or remove from the former position, and then to retain confined or cut off from elsewhere, to hold off or away from. So that, *to clap in prison*, would be either as, to cut off by a prison [to confine within a prison], to remove from elsewhere to the confinement of a prison, or, to hold off or away in prison. The verb *to clap*, as *to clip*, is as derived from the Dutch *kloppen*, in the sense of *castrare*, *evirare*, to maim, to mutilate, to disable, to spay, and so to take off or from, as that which is *clipped off* as *clapped up* is. And *kloppen*, in this sense, is the contraction of *ge-lobben*, *ge-lubben*, as *lubben evirare*, *castrare*, *eunuchare*, *virilia execare*, from *lobbe*, *lob*, a lob, *testiculus*. The Dutch term *klop*, *klop-suster*, a nun, a vestal, is of this stock, in the sense of one who is cut off from intercourse with general society. But *nun*, formerly spelt *nonne*, is the Dutch *non*, *nonne*, the low-Latin *nonna*, a travesty of *mona*, the Greek *μονη*, the feminine of *μονος*, *single*. The men of this cast were called *nonni*, also *nonnanes*, and, by a truer Greek word, *monachi* (*μοναχοι*), whence the Dutch *monick*, *munk*, our *monk*, the German *munch*, the Spanish *monje* (pronounced *monkey*), and the French *moine*. *To clip a hedge*, is to take the ends off it's shoots, *to clip the nails*, is to take off their outshot ends. In the sense of *to embrace*, it was spelt sometimes *to clep* as well as *to clippe*, and also, *clippen*.

“ Beware, I pray you, for by hevin king
 Full many a man wenith* to see a thing
 And it is all anothir than it semith,
 He that misconceivith full oft misdemith.
 And with that word she (MAY) lept down fro the tre :
 This JANUARY, who is glad but he ?
 He kisseth her, he CLEPPITH† her full oft.”

CHAUCER.

“ A merie childe he (*the Parish Clerk*) was, so God my save.
 Well couth he lettin blode, and CLIP ‡ and shave
 Or make a Chatre' of londe, or acquitaunce
 In twenty manir couth he trip and daunce,
 Aftir the schole of Oxinforde tho,
 And with his leggis castin to and fro.”

IDEM.

“ Or ellis lo ! this was ther moste fere
 That all this thing but nice § dremis were
 For ywhiche full oft eche of hem said, o swete
 CLIPPE I you thus, or else I do it mete ||.”

IDEM.

“ Then kneeled I doune, in pain 'is outrage,
 CLIPPING the crosse within myne armis twain,
 His blode distilled doune on my visage,
 My clothis eke the dropping did distain
 To have dyed for hym I would full fain.”
 (*Lamentation of Mary Magdalen*). IDEM.

“ Wherefore the wiseman doith The advise,
 In whose wordis can be found no lesyng ¶
 With the straunger to sittin in no wise
 Whiche is not thy wife, fall not in CLIPPING
 With her, but beware eke of her kissing,
 Kepe with her in wine no altercation,
 Lest thyne herte fall by inclination.”

IDEM.

“ Ayenst his commaundements they crie
 And dampnin all his to be brende
 For thei ne like suche LOSENGERIE” [lying, falsehood].
 IDEM.

* Imagines, *waenen*, to fancy.

† Embraces ; in one of the original manuscripts, KLYPPITH.

‡ Cut hair, nails, &c. § Foolish, empty.

|| Dream.

¶ Lying, flattering ; evidently of the same stock with the Italian *lusingare*, to deceive, to flatter, and the same word with *loseng*, *losyng*.

A SIMPLETON

A silly person ; a soft-headed man ; a dupe ; one easily imposed upon. *Sie 'em ! pelle toe hun ; q. e. look at him ! there's plucking for you ;* do but look at him, his face tells you, you may make him your dupe ; his face tells you he is a fit subject for imposition. The term is extended to imply any one who bears in his face the marks of a weak mind ; but originally was confined to one who proved himself proper game for the sharper. JOHNSON derives the term from *simple*, implying, I presume, the term to be a peggiorative augment of that word, and thus a great fool [idiot]. But I do not believe that *simple* can ever be brought to the meaning of any quality implying weakness [debility] of mind [faculty]. In Latin and French, whence we have it, the term means single, honest, without duplicity, sincere, plain, devoid of art, The French say, *Dieu aime les humbles et les simples* ; it cannot, I should think well mean fools there. *Simple comme un enfant*, when applied to a man, may mean unfitness, but that only by the context. OVID says *merui simplicitate fugam* ; commonly construed, I deserved my banishment *for my folly*, but duly, *by my candour, sincerity*. The old French *simplesse*, means ingenuousness ; and *simplicité* is sometimes employed in the same sense ; and also in that of *naïveté, bêtise*, but it can only have this import from some context that directs such meaning from it. *Je ne suis pas si simple que de me fier à lui* ; it is the *si* (so) that causes it to imply *over* openness or confidence, and thus *too much*, which is always good for nothing, even when said of a good thing. *O virum simplicem, qui nos nihil celat ! sapientem, qui serviendum necessitati putat !* here again it is the context and contrast to *vir sapiens* which gives the sense of an *over* candid or *too* sincere a person. But *simpleton* always means a *silly dupe*

independent of all context, and is a groundedly English term, which *simple* is not; besides *ton, tone*, is an Italian and not an English form of augment. I do not believe the two words have any connection in point of source. *He was cut for the simples*, he was made a fool of, he proved himself a dupe, *hie wo aes, Guit, voér dij; sie 'em pelle's*; q. e. *here where there is provision, rogue, provide yourself*; look at him, here pillage is in his face [he looks like one who is easily duped]. The Dutch spell *simple, simpel*, and, I suppose the above term was once spelt *simpelton*.

“There was a Nonne, a Prioressse,
That of her smiling was SIMPLE * and coy;
Her greatest oth was but by Seint Eloye.”—CHAUCER.

“Then shame came forth ful SIMPILLY †,
She wende have trespaced ful gretely,
Humble of her porte, and made it SIMPLE ‡
Wering a vaile in stede of wimple §,
As Nonnis done in their Abbey.”—IDEM.

“SIMPLE of atire, and debonnaire of chere,
With full assurid loking and manere.”—IDEM.

“The swiftest of these arowes five
Out of a bowe for to drive,
And the best fethered for to fle
And farest eke, was ycleped || Beutie.

That arowe that hurteth lesse,
Was clepid (as I trowe) SIMPLESSE ¶.

The third yclepid was Fraunchise
That fethered was in noble wise
With valour and with curtisie.”—IDEM.

A FIRE-EATER.

In the sense of a seeker of danger, one fond of adventures, one who courts [runs after] unnecessary

* Open, ingenuous. † Artlessly. ‡ Plain.

§ A sort of plaited ruff, worn by Nuns so as to cover the neck and breast; in Dutch *wimpel*, in French, *guimpel*, *guimpe*.

|| Called. ¶ Candour, innocence.

perils ; a sort of Quixote, a mock hero ; a fool, a madman. *Er vaer hiet eer* ; q. e. *there is he who is always at the command of danger* ; one who no sooner hears of some new opportunity to display his mania, but he is at its service : or one who is ever ready to expose himself for the sake of either notoriety or money. The term is always used in a derogatory sense, and as opposed to a person of true courage, he who never exposes himself for personal advantage, but only when called on by principle and feeling. *Vaer, gevaer*, danger, peril ; and sounds as we pronounce *fire*. *Hieten, heeten*, to command, to bid. *Eer*, ever, always.

A NICKNAME.

A scoffing designation of the person in question, a ludicrous distinction in regard to some one not present ; for nobody is called by their *nickname* to their face, except by one who is pretty certain he runs no risk in so doing, one who is well acquainted with his man. *Er nuck na'em* ; q. e. *there is a scoff at him when his back is turned* ; here is a mocking of him when he is gone away. *Nucke, nuk*, a sly wink, a secret sign of contempt, a cunning trick, a piece of sly roguery, *une ruse* ; the word springs from the thema *nu-en*, to nod, and is the contraction of *nu-ig*, the adjective of *nu-en*. Hence the Latin *nutus*, *nutare*, *annuo*, *renuo*, *abnuo*, &c., the French *nuque* (the nape or bend at the back of the neck) and *knuckle*, in Dutch *kneukel*, *knokel*, as immediately from *nokken*, whence *genokken* now *knokken*, the same word with *kneuken*, *knikken*, to bend, to bow. To this stock belongs also *knee*, in Dutch *knie*, as *ge-ni-e*, from *nijgen*, to bend, to incline to bow, and is as *ni-en*, *nigen*, in the same sense. Hence also our KNIFE, in Dutch, *knijf* [whence the French *canif*] as *knipmes* ; q. e. *clasp-knife*, knife with a joint or bend ; and *knippen*, *knijpen*, to nip, to compress, is *ge-nippen*, from *nippen*

in the same sense. Here also belong the Dutch *nek*, and our *neck*, also our *nick* [notch], as inbending or inlet at the base of the arrow, and the French *niche* and our *nich*, as the inbending or incurvation for the reception of a statue in a wall [building]. But the French *niche* as trick, a silent scoff, is in the sense of a bend of the head or nod, as is done when we wink or make a secret sign to another in relation to something not to be said before the person it relates to or who is intended by it, and is from the same thema, but in another direction of the sense; the word is properly *nique* as every one knows. We say by signs and nods, in the sense of secret understanding between the makers of them to the exclusion of the others who are not in the secret. So that *nickname* as *nucknaem*, is as a secret scoffing sign given in ridicule of the person in his absence [behind his back]. *Nae*, *na*, after, behind. *'Em*, *hem*, him. The Dutch equivalent *spotnaam* is as mock name, name given in mockery. *Knijf* in Dutch always means a *clasp-knife*, and is a very ancient word; *a table-knife*, or one that has no bending joint, being *mes*, *messer*, *mets*, and of which *knife* is as the ellipsis, for in truth *knife* of itself means no more than a joint [bend]; so that JOHNSON'S definition, with this understanding, sounds ludicrously; when he tells us it is *an instrument edged and pointed where-with meat is cut and animals killed!*

KNICK KNACK.

Ornamental trifle, toy for decoration [shew]. *Nick*, *nack*, q. e. *nod*, *nod*, and is one of those imitative iterations, as when we *tick*, *tack*, *click*, *clack*, &c. meaning to express the alternating snap of the noise of a clock or any similar sound. An expression probably suggested by those Chinese images of old mandarine eunuchs formerly so frequent in the rooms of the rich mercantile classes, both here and in Holland, the heads of which where

so put on as to keep nodding for a considerable while after the slightest touch. By the French they are termed *magots*. *Knicken* and *nicken* are used indifferently for to nod; *knacken* is to snap. *Nack*, *neck*, *nick*, are the same word with our *neck* and grounded in the thema *ni-en*, *ne-en*, whence *nigen*, *nijgen*, to bend, to incline. The *k* is the representative of the collective prefix *ge*, and thus *knicken* is from *ni-en* in the form of *ge-ni-en* whence *knie*, knee. *Nack*, as adroitness, flexibility, aptitude, pliancy, is evidently from a same source; the *nack* of a performance [performing] is a flexibility, a pliancy in doing [acting].

SULLEN.

In a gloomy mood, a state unfit for any society but one's own, a state repulsive to others and when others are so to you; in a lonesome temper of mind. I take the term to be the same word with our old *soleine*, lonely, alone, and as, *so*, *alleen* [*so*, *al-eine*]; q. e. *in this state, be alone*; in such a state, alone; unfit to be with any one but self. *So*, *soul*, *self*, will be accounted for in another page. I suspect in our expression *every soul of them perished*, the term *soul* is a travesty of our old word *sole*, only, one, and *every soul* would then be as *every one* (*every sole*). And the Latin *solus* is probably as *so-al* or *so-el*, one all, one the whole, or one another, patterned by the Greek terminal *os* (*us*).

“ Me thought the fellowshippe as naked
 Withoutin her, that I sawe ones,
 As a corowne withoutin stones,
 Trewily she was to min eye
 The SOLEINE* Phoenix if Arabye,
 For there livith nevyr but one,
 Ne suche as she ne knewe I none.—CHAUCER.

* Only, sole, solitary.

“ But for his mother curtisie
 Hath taught him evir for to be
 Gode of acquaintance and prive *,
 For he lovith none hevinesse,
 But mirth and play, and gladnesse,
 He hateth eke alle trechours
 And SOLEINE † folke and envious,
 For ye well wetin ‡ how that he
 Wol evir glad and joyful be.

IDEM.

“ For ofte when thou bethinkist The
 Of thy loving, where so thou be,
 Fro folke thou must depart in hie §
 That none perceive thy maladie
 But hide thine harme thou must alone
 And go forth SOLE || and make thy mone.”—ID.

“ And I for *worme foule ¶*, said the SOLE cuckow,
 For I will of min owne authorite
 For common spede, take on me the charge now.”—ID.

“ Nat by singuler avauntage, ne by privy envy, ne by
 SOLEIN ** purpose in covetise of worship or of godes.”
Test of Love.—IDEM.

THE HIGHWAY

As the public [common] path, passage, road.
De hye wey [wegh] ; q. e. *the labouring way* [path];
 the place in which it is laboured [worked on]; the
 way travelled on. *Hije, hye*, as the participle
 present of *hijen, hyen, heyen*, to labour hard, to
 fetch the breath hardly, as one who labours hard
 does; to be molested, troubled by hard work [dis-
 tressing action], whence our *to hie on, to hie*, to
 hasten, to go forward with pain from the effect of
 speed, and so to pant [wheeze]. *Wey*, as the
 freesish form of *wegh, weg* (way) from *we-en,*
wegen, the Latin *viare, vehere*, to go on, to make
 way, to carry on, to continue on, to progress;
 whence *via* (in the dialect of the *Osci veia*) and the

* I suspect as *be-rijve, be-rijf* in the sense of liberal, gene-
 rous, bountiful.

† Sullen, sulky.

‡ Know, the Dutch *weten, weeten*.

§ Haste, from *hijen*, to labour hard. || Alone.

¶ Bird that eateth worms. ** Selfish.

French *voie*, *voye*, and *voguer*. So that the term *highway*, would be formed in the same sense as *to travel* from the French *travailler*, to labour; and we say *to be in travail* for to be in the pains of labour [child-birth]. The *highway* was the path of the foot traveller, as well as that on which burthens were brought to and fro, long before chaises and four were thought of; and a journey on foot, especially a long one, and loaded, is no easy task nor capable of being done without labour. It is evident *high*, in the literal sense of that term, can have nothing to do here, and is with us of precisely similar sound as *hie*;

“Beryn, quoth this blynd, thoughe I may nat see,
Stond nere yit the barr, my comyng is for The,
That wrongfullich thow withholdist my both to eyen,
The wiche I toke The for a tyme, and quycklick to me HYEN,*
And take them me ageyn, as our covenant was.”

CHAUCER.

“A childe came from the hal,
To warne Creseide the suppir was redie;
First knocked at the dore, end eft couth call,
Madame, your father biddeth you cum in HIE †
He hath marveile so long on grofe ‡ you lie,
And saith your bedis beth § to long somdele
The Goddis wote || al you entent full wele.”—IDEM.

The hosteler ley oppon his bed and herd of this affray,
And stert him up lightlick, and thought he wold asay,
He toke a staff in his hond and HIGHNED ¶ wondir blive**
Tyl he wer with the feleship that shuld never thryve.”

IDEM

* To hasten, to pant in going or working, the Dutch *hyen*, as above. † Haste, hurry.

‡ I suspect, as *geroep*, (in German *gerufe*), a calling upon, as in prayer or by prayers. Mr. Urry says it means *grovelling*! P and f are convertible sounds. Chaucer has been at times sorely mauled by his Glossarist. § Beads, as prayers.

|| Know; the Gods know what you mean without all this rigmarole of yours.

¶ Hastened, and the same word with *hied*, but differently lettered.

** Complaisantly; with good humour, for the sake of doing a kindness officiously; for I take *blive* to be as

“The Damsell said to Beryn, Sir, ye must com home :
 For, but ye HIGH * *blive*, that yee wer ycome,
 Your mothir woll be dede ; she is yit on live,
 If ye wol speke wyth her yee must HIGH *blive*.”

CHAUCER.

A HIGHWAYMAN.

A line of life now rarely pursued, owing, I suppose, to the encreased extent of the enclosure of land, and consequently diminished means of a robber's escape. Bagshot and Hounslow heaths, sixty or seventy years ago, were hardly to be passed at night without danger. *Er hye wee m' aen* ; q. e. *in that place you have the toil of travelling and woe* [disaster] *besides* ; besides the fatigue of journeying, there is a calamity of another kind ; implying, on the road in question you have the plague of a journey and the risk of being robbed or knocked on the head beside. *Hye* is here as explained in the foregoing article. *Wee*, woe, grief, distress ; and sounds as we utter *way*. *M'aen*, *meé aen*, *mede aen*, along with, into the bargain, and sounds *man*. It cannot be as Johnson supposes—a man on a high road, and so a robber, for, if that case was not in fact a *non sequitur* and a mere whim, the profession would be more rife than ever, instead of being nearly extinct, as it really is.

THE WEASSAND.

[Wesand] the wind-pipe, the passage of the breath, that by which we breathe. Perhaps as *de weesend* (*weezend*, *wesend*) ; q. e. *the being* ; the existing,

believe, the participle present of *believen* (to comply with a desire) used in an adverbial sense and thus, as officiously. Mr. Urry says it is as the A. S. *be lif*, with life, vigorously, but *be lif*, if there is such a term, don't imply that.

* Both words as explained in the preceding notes ; and *but high blive* amounts to, but that you have the good manners (the complacency) to hasten. And this mode of spelling *hie* accounts for the *high* in *highway*, above explained. We say *hie on* ! in the sense of hasten on, go on.

the existence, and thus as our being, or the means of existing. Stop the weesand [wind-pipe] and there is an end of our being in this world. The Anglo-Saxon term is *weasand*, and the same word. Or is the term more directly connected with *waase*, *waze*, vapour, and so the evidence of breath, breath seen as vapour, and as *waazend*, fuming, smoking, coming forth in the way we see the breath does of a frosty morning from the throat [weasand]? *Wause*, *waze*, vapour, is grounded in *wa-en*, as *a-en*, to flow, and thus as that which flows out; whence *waeijend*, blowing, (of which *wind* is the contraction), the participle present of *waeijen*, to blow. *Waas*, *wase*, was once in use with us in the sense of torch [link] as that which fumes, smokes, throws off vapour. *Stop my vitals* is an old dandy-oath often met with in our less recent comedies, and equivalent to, *you may kill me; may I die; and stop my weasand*, would amount to the same sense, and be as stopping the passage of the vitals, to which it is as such.

“ But I fare like the man that for to swele * his flies
 He stert into the bern, and aftir stre † he hies
 And goith about the wallis with a brennyng WASE
 Tyll it was at last that the leem ‡ and blase

* Mr. URRY thinks it is as the A. S. *sweltan*, in Dutch *swelten*, to become languid [faint, exhausted], to be wanting; but I suspect the word is as *swelgen*, *swilgen*, whence our *to swil*, *to swill*, in the sense of to drench [swallow down] and thus as to drench or to stifle, and so to get rid of [destroy, overwhelm]. The ground sense is in *welen*, *wellen*, to spring up unceasingly and so to *wheln* or *overwhelm*, as has been observed before. WASE is a torch, not a wisp, as Mr. URRY fancied, and is from the same source, or else, the same word with the Latin *fax*, *facis*, *face*, in the same sense; whence possibly the *faix* in *porte-faix*, now a porter, but probably once as he that carried the light [torch] for people on foot at night, a link-boy. Is *faix* to be accounted for as a burthen, load, in French *charge*? I don't know how, though I know that is its explanation in dictionaries.

† Straw, in Dutch *stroo*: their *strooyen* and our *to strew* are the same word.

‡ Flame.

Entrid into the chynys*, where the wheate was,
And kissed so the evese, that brent was all the plase."

CHAUCER.

HOP-A-KICKY.

As in the expression, *a little hop-a-kicky man* [boy], and in the sense of a diminutive, undersized, sample of either. *Op er kijck hij*; q. e. *there is he who looks up* [when he speaks to or looks at all at another person], as very short people do when they address any one. Aspirate *op* and the sound is precisely the same in travesty and original. The word *hop* as the travesty of *op* has imparted the idea of *lameness*, but wrongly, as the term refers merely to a Tom-thumb diminutiveness of person; a dwarf; a shrimp. The term was evidently too undignified for JOHNSON in his dictionary, yet it is as sound English as any recorded there, and probably as well known as any in it. *Op*, up. *Kijcken*, *kijken*, to spy, to look, to peer, to pry.

HE IS LED BY THE NOSE.

He is made to submit to the will of another; he is teased into compliance; and implies he gives way to the harassing of another, who takes such means

* Mr. URRY thinks the word means *chinks*; but I take it to be a misprint [mistake] for some other word corresponding perhaps with *schuyres*, *schures*, barns, granges, granaries, (such as *chyres*, if there ever was such a word), for *wheat* don't lay in *chinks*, nor does *chynys* ever mean *chinks*, or any thing else that I am aware of. *Chink*, seems to be as the Dutch *kink*, in the sense of the sound given by the *kinckhoren*, the *conch* or turbinated shell that served as a kind of bugle; and in a secondary sense, of the sound given by striking, whence the Dutch *kincken* and our *to chink*, as money or metals when struck; and *chink*, as crevice, is as that through which the wind, by blowing, makes a noise [sound] such as the *conch* does when blown through. But *chynys* may after all be a misprint for *chymnys*, *chimnies*, as the funnels or air-holes made where wheat was stored, so that then only one letter, viz. *m*, will have been omitted.

to gain power over him. *Hij is leed by de noose*; q. e. *he is annoyed* [disgusted] *by the strife*; he is distressed [tired out] by the continued altercation [disputation, contention] and, by implication, overcome by it, yields to it, rather than stand up against it; or as we hear people say *submits for the sake of peace and quiet*. *Leed* is here as the participle past of *leeden* to become disgusted, to be tired out by. *Leed syn*, is to be dejected, out of sorts. *Leed wesen*, to be in a state of pain, grief. *Noose*, *noyse*, vexation, nuisance [formerly noysance, noyance] noxiousness, offensiveness, and the same word with the Latin *noxia*, and the French and our *noise*.

“ For which cause the more we doubt,
To do a fault while she (*the Queen*) is out,
Or suffir that may be NOYSANCE,
Againe our old accustomance.” CHAUCER.

THE NODDLE.

The head, but said derisively, and as meaning a head without sense in it; a mere top to the body. *Nol*; q. e. *the crown of the head*; a very old word, and grounded in the thema *no-en*, in the sense of to turn round, and is thus in the same sense as the Latin *vertex*, as the crown of the head, from *vertere*, to turn, and in fact is the spot where the hair parts and goes round to cover the the head. When sounded broadly, the word, as uttered, approaches *noddle*.

A NOODLE.

In the sense of a foolish trifler, and also of one easily managed [persuaded] led by the nose, easily turned about from one thing to another; a weather-cock person. *Neul*; q. e. *a trifler*, a dawdler, one changing opinions according to the last person he talks with, and thus an easy, weak headed person. *Neul*, the same word as *nol*, explained in the preceding article. Hence the German *nöhler*,

a dawdler, a trifling tiresome person, and *nöhlen*, to be long about doing a thing, in Dutch *neuteler* and *neutelen*; and grounded, as said before, in *no-en*, in the import of *moras nectere*. The French *nouer*, to tie up, to knot, evidently belongs here; a *knot* is made by turning; and the notorious Russian *knout*, cat-o-nine-tails, is so called from its being a string of knots, or knotted string, as well as in our own instrument of torture. And I suspect the French expression *nouer l'aiguillette*, in the well known sense, is as the travesty of *noije el ee gile heete*; q. e. *enchantment* [witchcraft, *maleficium*, cunning, and we call the witch, the cunning woman,] *prevented* [interfered in] *the consummation of that which was otherwise a marriage*. For what is the expression in the literal form, but an unmeaning tissue of letters. The French is full of travesties springing from its low-Saxon ground, the colour of which shews abundantly throughout it, as well as throughout the Latin. *Noeyen*, *noyen*, to molest, to interfere, to annoy, to injure, to delay, to vex. *El*, otherwise *aliò*, *aliàs*. *Ee*, marriage, lawful union. *Gile*, a very ancient low-Saxon term for cunning, deception, and the same word with our *guile*, but obsolete in the Dutch. *Heeten*, *hieten*, to command, to order, to bid. The explanation of this term, given in Gattel's Dictionary (which is the best of its sort in French), besides being absurd, implies the very reverse of the meaning of the expression, as any one may see who gives himself the trouble to look out the phrase in that work. The French infinitive *er* corresponds with the Latin *ere*, *ire*, *are*, and the Dutch *en*. *Rôtir la balai*, to lead an obscure way of life, and also live the life of a libertine, can never be explained by the present form of the French language; but will certainly be found in that of the low-Saxon or Dutch; as well as a host of other expressions of the like category, which have puzzled the learned of that nation. *Neul*,

sounds nearly as we utter *noodle*. *To benoodle a person* is to trifle with him, to make a fool of him, or treat him like one, to talk nonsense to him. I suspect the term *nul*, in the expression *c'est un homme nul*, a foolish insignificant man, is the same word as this *neul*, *nol*. I know it is usually construed as the Latin *nullus*, but *nullus homo* is nobody, and neither the French *nul*, *nulle*, nor the Latin *nullus*, have the sense of *no account*, except by the words of the context. This however is given as mere conjecture.

TO NOD.

In the sense of to make a sign by the head, and by implication to want the means on that occasion of employing any other way, either from distance or from convenience of secrecy. *Nooden* [*noden*]; q. e. *to want, to need*; and also to invite [*press*] to come, in a secondary sense. And *to nod*, is simply an impliance of want [*need*] of means to make known your intention [*wish, desire*] in any other way, owing to circumstances. And has nothing to do, in regard to etymology, with the A. S. *knigan*, to bend [*bow*], as Horne Tooke fancies; for how is *to nod* to come out of that word, either in form or sense. It is not the *head* that is bent, but the *neck*. The true ground of the word is in the thema *no-en*, in the sense of to press, to compress; and when we say *he nods* [meaning his head in sign of somnolency, sleepiness] it is as he wants [*needs*] sleep, is oppressed [*pressed upon*] by the urgency of sleep; *a nod* is as, *er noode*; q. e. *there* [*a*] *necessity, a wanting*, in the same sense as implied in the verb of which it is the participle present; and in a secondary sense an inviting [*a pressing*] to do [*come*]; a wanting of a person to come, a desiring of that to which the sign is made to come, or else to understand you want means of going yourself. I made *a nod* is as, I made him a sign,

and no one uses signals except when there is a want of due means of speaking, from incidental circumstances. We say *he pressed* him to come in the sense of *he wanted him* to come; *he pressed* him to stay dinner, he wanted him to stay dinner; *I nodded* to him, *I wanted* him to come, I invited him to come. The occasion was *pressing*, the occasion was inviting. *Nood*, as necessity, and our *need* are the same word; and our *necessity has no law*, is expressed by the Dutch *nood breekt wet*; and, as a substantive, the præterite of the obsolete *ik noo-e*, *ik noode*, I pressed. The term is properly as *noot*, and expresses *lot*, the Latin *sors*, the German *drangsal*, and implies distress [danger] in no greater degree than the Latin *sors*, as chance, or that which may be, or is destined to happen, and thus only known by him who has destined the course of events; but is not so much grounded in the thema *no-en* in the sense of to press, as in the thema *no-en*, to bind together, whence the French *nouer*, to tie, to knot; and imports the connection of things [the necessary order or system of things] as designed by Providence for us, and thus in all parts necessary and inevitable, though unseen and unforeseeable. The connection of the Latin *nodus* and the French *nœud* with the word in this sense is evident, and *nodus* is employed in the sense of difficulty, danger, distress; and we say a *knotty* affair, for a difficult or entangled affair. *Maximus in republicâ nodus est inopia rei pecuniariæ*; where *nodus* is as, difficulty. *Materies vitales animæ nodos è corpore solvit*; here as, connecting links. *Nodus—anni nocturnis exæqueat lucibus umbras*; here it is apparently as, the regulated course, the destined course, the course provided for. In a distant relation, but in the sense of *compression*, as grounded in *no-en*, to press upon, to squeeze [pinch], the term *nut* [in Dutch *not*, *noot*] as that which is pressed [pinched] in order to be got at, is of this stock also. *Not, noot, nut*, and

the Latin *nux*, *nucis*, the Italian *noce*, the French *noix*, the Spanish *nuez*, and the German *nusse*, are the same word, a feminizing termination substituting that of the Dutch *t*. The *nut*, in the sense of the ring that keeps on the wheel of the carriage is as that which presses against its coming off; resists its coming off. Formerly *note* was used by us as *noot*, *nood*, in the sense of occasion, business, that which was necessary or needed to be done, and is the same word as *noot*; and *nuts* was once spelt *notis* by us.

“ The Millere goth again, no word he saide,
But doth his NOTE*, and with these clerkis plaide,
Till that their corn was faire and well yground.

CHAUCER.

“ And many homely trees there were,
That Peches, Coins, and Apples bere,
Medlers, Plommis, Peris, Chesteinis,
Cherise, of which many one faine is,
NOTIS†, Aleis†, Bolas
That for to sene it was solas.

IDEM.

JOHNSON who is as wisdom to cunning, when compared to HORNE TOOKE, says there is no satisfactory etymology for either *to nod*, or *a nod*, but defines both intelligibly; while HORNE TOOKE relying upon his reader's knowing no better, says it is as *knah*, which he says is the præterite of the A. S. *knigan* (the Dutch *nijgen*) *inclinare caput*. And that by adding to *knah*, or *nod*, the participle termi-

* Business, that which he was about, had to do. † Nuts.

‡ Mr. Urry, the Glossarist of Chaucer, explains this word as ALOES, as if nuts and bullaces grew together in a kitchen garden with ALOES, or as if ALOES was a fruit tree! *Aleis* is simply as the Dutch *ael*, eels, awls, as the trope of lengthened substances, long bunches and means *bunches of currants*, currants in Dutch *ael-besien*, [eel, awl, berries] first known among us as *besiken over see*, or berries that came from over sea, outlandish berries, as in fact they are in point of origin. And a fruit tree, common to our gardens, was meant, for he expressly puts *Aleis* under the head of *homely trees*.

nation *ed*, you have *nahed*, *nah'd*, *nad* (a broad) or *nod*! Mind! *knah* is already as a præterite and *ed* is a præterite termination; so that we are to make a double præterite out of a fancied one, and to get at *nod* through *knahed*, which would then be as *nodeded*! *Nijgen*, to bend, is connected with *knee* and *neck*, but no more with *nod* than it is with *noddle*, or *noodle*.

TO TAKE TIME BY THE FORELOCK.

Not to lose the opportunity, not to be behind hand. *Toe 't hecke t'heim by dij voor luycke*; q. e. *be thou duly* [quietly] *at the gate* [of the town] *before the locking of it*; take care not to be shut in [or out] from your home by being too late for the opening or shutting of the town gate. And refers to a frequently occurring inconvenience, at one time general to all who lived in towns; but now relating only to garrisons and citadels. But it should be recollected, all travesties of ancient forms of expression refer to long by-gone periods when other habits and customs prevailed, and to some of which even the traces are no longer to be perceived. However this is a phrase that would still be well understood by the inhabitants of any of the continental towns. *Te heim*, quietly. *Luycken*, to lock.

TO KICK UP A DUST.

To be the cause of a disturbance [terror, alarm] confusion. *Toe kijck, hoop er deyst* [*daest*]; q. e. *only give them one of your looks and the crowd* [multitude] *retires* [backs out]; or if we put *daest*, it is then, *is alarmed* [terrified, dashed, look foolish]; look sternly [steadfastly], and the mob is off [takes fright]. *Toekijcken*, to look fixedly at. *Hoop*, mass of people, company, crowd. *Deysen*, *dcinsen*, to go backwards, to withdraw. *Daesen*,

to be confused, to be disturbed [disordered], to become terrified, and the source of our *to dash*, in the sense of to confound, to distress by awe, to awe, to overawe. *Deyst* sounds precisely *dust*, and *daest* nearly so.

“He flewe forth with his wingis twain
All drouping, and *dasid* *, and dull.”—CHAUCER.

“For in gode faith thy visage is full pale,
Thine eyen *dasin* † sothly as me thinketh.”

IDEM.

A ROW [ROUW].

As in the phrase *to make a row*, or he made a row; he made a disturbance, a scene of distress. *Er Rouw*; q. e. *a mourning*, a scene of grief [sadness], a sad scene.

TO WHEEZE.

To fetch the breath with difficulty. *T'u w' hje's*; q. e. *with you it is like a fetching your breath laboriously*; like breathing in a distressed way. *He wheezes*; *hie w' hje is*; here it is like a painful breathing [panting]. The phrase has been transformed into a verb of the same sound. *W'*, *wie*, as, like to. *Hijen*, *hijgen*, to draw the breath with difficulty, to labour [pant] for breath; and *hje* is as the contraction of the participle present of *hijen*.

A HORSE-LAUGH.

A rough, disturbing, unpleasant laugh. *Er haersch lach*; q. e. *a hoarse laugh*; a coarse disgusting sort of laugh. *Haersch*, austere, unpleasing, coarse, rough, *hoarse*. And it is as this word that we use the term *horse* in *horse-chestnut*, *horse-bean*, *horse-mint*, *horse-radish*, *horse-muscle*,

* Confused, disordered, dashed.

† Look heavy, oppressed, dull.

&c., &c.; and in the sense of that which is coarse [disgusting] of the kind, and so unfit for the purposes of food for man. *Horse-play*, is rough play. *Haersch*, *heersch*, and *heesch* are the same word, and *heesch* [*hace*] still survives, as what is called a vulgar term, in the above given sense among us; and most of these, so called vulgar terms, are words in the truest sense of our language, and have survived the fate of the others by traditionary use in the mouths of the people. JOHNSON says, *horse-laugh* and *horse-play* are as *horse* and *play*! what a laugh! what play!

“ And as I lay thus wonder lowde
Methought I heard a huntir blowe
T’ assay his grete horne and to knowe
Whethre it was clere or HORSE of sowne.”

CHAUCER.

A HEARTY LAUGH.

Er aart je lach; q. e. *there nature laughed*, of course implying through the person in question; and a *hearty laugh*, is a *natural*, unaffected laugh. The French use *naturel* both in an adjective and a substantive sense; *un mauvais naturel*, is a bad disposition; *le naturel de l’homme*, is the nature or disposition of man. With us the substantive term of *a natural* has the import of an idiot, one bereaved of reason; and is, I suspect, the travesty of, *Er nae’t ure el*; q. e. *it has there happened otherwise than with others*; implying the one in question has not had the same lot as the generality of his fellow creatures. *Ure* being here as, lot, vicissitude. *El*, otherwise. *Aerd*, *aart*, *aard*, nature, disposition. I believe the term *hearty*, in the phrases *hearty welcome*, *hearty friend*, &c. &c. is as above explained, and means sincere, natural, not artificial, unfeigned. *A bad heart*, is evidently as a bad nature, disposition, and *heart* is there as the above *aart*.

“ And when thei sette so high to be,
 Thei wene * to have in certaintie
 Of HERTELY † frendis grete nombre.”—CHAUCER.

HE HAS SOWN HIS WILD OATS.

He has ceased to display the levities of his first youth; he has become more steady and less reckless in his conduct; he behaves more like a person of staid age than he formerly did. *Hie haest soen ijse, wie yld oot's*; q. e. *in this case dread hastens the redeeming; he that behaved wildly has become tame* [decorous]; here we have an instance where the fear of consequences has hastened redemption from wrong conduct; he that was going on thoughtlessly has become considerate. *Hie, hier*, in this case, here. *Haesten*, to hurry on, to force on, to quicken, *to hasten*. *Soen*, propitiation, reconciliation, expiation, redemption, penalty, ransom. *Ijse, eyse*, dread, horror, fear, *pavor*. *Wie*, he, who. *Ylen*, to be delirious, to act like one out of his mind. *Oot, ood*, humble, meek, placid, subdued. *'S, is, is*. The final *t* is a scarcely perceivable sound in the third person of the tense in the Dutch verb, and *haest* passes into *has* almost imperceptibly. Aspirate *ijse* and it sounds *his*. *W'yld, wie yld*, sounds *wild*. *Oot's*, oats, and there is scarcely a difference in sound between the travestied and original sentences. I believe all the other forms of its tenses, moods, and applications have arisen from this, the ground one of the expression, and its true import.

NEW-FANGLED.

That which is now in common estimation; that which is now all captivating [enticing, pleasing to the eye or any other sense]. *Er nu van geld*; q. e. *that which is now of value*; that which is now prized, precious in estimation; what is now the

* Think, imagine, as the Dutch *waenen*, to fancy. to believe.

† Sincere, unfeigned frank.

prevailing fashion [taste, mode, fancy], the freshest charm. *Er*, there. *Nu*, now, at this moment. *Van geld*, of value, precious, prized, of price. *Geld*, money, worth, value, and from the same source. *Gelden*, to avail, to prevail, to be of value, to bring in, to return profit to, and the same word with our *to yield*; *to give* was formerly written to *yeve* by CHAUCER and others of his day. *Jonnen* and *gonnen* are the same word in Dutch. JOHNSON, by his definition, shows he had a just view of the meaning of the term; but in deriving it from *new* and *fangle* merely fishes from sound, for I do not believe he or any can produce such a noun as *fangle*, either in the sense he supposes, or in any other, except perhaps in the shape of *fangles*. The participle *fangled* (which he says means, gawdy, vainly decorated, ridiculously showy) has not the meaning he attributes to it, and is I suspect simply the travesty of *vang geld*; q. e. *catching at money*; lucre-capturing, money hunting, and thus interested, selfish. *Van geld* sounds *fangled*; and *vang* is here the participle present of *va-en*, to catch, to captivate, to take in, and as the contraction of *va-ing*, taking.

“At Christmas I no more desire a rose,
Than wish a snow in May’s NEW-FANGLED shows,
But like of each thing that in season grows.”

SHAKESPEARE.

“Quick wits been in desire NEW-FANGLED and in purpose inconstant.”—ASCHAM.

“A book ! oh, rare one !
Be not, as in this FANGLED world *, a garment
Nobler than that it covers.”—SHAKESPEARE’S *Cymbeline*.

A BELLY GOD.

As one addicted to sensuality, to a general gratification of sensual desires; but, by the travestied

* A world that is ruled by money [interest] but which disguises by outward appearance its faulty propensity.

form of the term, now restricted to the meaning of a glutton : and so to one addicted to the pleasures of the table. *Er bij el ligge ood* ; q. e. *for this all else is neglected* ; for such a purpose as this all else is abandoned (left to take care of itself) ; here is what we see every thing else left to chance for (lie without care for). And of course in reference to the bad employment the person in question is seen to be exclusively engaged in [eaten up by, swallowed up in]. The original phrase is evidently an incidental remark, called forth by the conduct of some lavish, thoughtless spendthrift ; but has no relation to one propensity more than another ; and refers to any dissipation of property in pursuit of selfish amusements of any kind, to the neglect of fortune and means. *Er by*, thereby. *El*, all else, every other thing. *Liggen, ligghen*, remains, lies. *Ood, oot*, in a waste state, neglected, desolated, uncultivated, unproductive.

BELLYTIMBER.

Solid provision, any article useful to life, provender, but by the form of the literal travesty bringing the idea of a supply for the belly, and thus simply of meat and drink. *Bije heel lije timber* ; q. e. *the bee carries home nothing useless* ; all the bee brings back to the hive is useful matter, nothing but what is material to his state, that is, it is all serviceable to his comb (dwelling) or else to his maintenance (honey), and thus necessary to his existence ; shelter and food. Hence no reference to that which fills the paunch [guts] in the original phrase, which is degraded by this travesty into a mean expression. *Bije, bie, bee*, as the type of diligence and forecast in work. *Heel*, whole, complete, perfect, all, entire. *Timber, timmer*, matter, materials, useful stuff, structure, timber, which last word is as the ellipsis of *timmer-hout*, timber-wood ; for *timber* in the original sense has no relation to

the nature of the materials employed, but to their fitness for structure. *Lije*, the ancient form of the third person present of *leijen*, *lijen*, *lijden*, *leyden*, to carry away, to bring away, in which sense our own *to lead* is still used in Scotland; “to lead dung to a field,” is there, to carry dung to the field; and *leading-strings* are not the strings that guide the child, but the strings that carry or bear him up.

“With him there was a ploughman, his brothir,
That had **LAD*** of dong many a fother†;
And a trewe **SWINKER**‡, and a gode was he.”

CHAUCER.

“She was like a thing for hungir ded
That **LAD**§ her life only by bred||
Knedin with eisel ¶ strong and egre**.”

To lead a good life, is to carry on a good life; and we say *to pass a good life* in the same sense; and *to pass* a poor person to his parish, is to convey or carry him on to his parish, and *lead* is not then in its modern sense of *to guide*.

HEADLONG.

As in the phrase *he fell headlong down stairs*, to which we apply the sense of to fall head foremost, but abusively, in regard to the original form of the phrase. *Het lange*; q. e. *the length*; as the length of him that falls, and simply importing a fall equal to the height of him who falls, and so a complete fall, or fall enough, as regards the person in question. The remainder of the distance is carried by *down stairs*, where *down* is as *daan*, and thus as the place whence he made his first or full-length fall from, to the extent of the stairs; *daan* (down) being as *dæ aan*; q. e. *thence onwards indefinitely*, so that if

* Carried, conveyed, caused to be carried, as the past participle of *to lead*. † Load. ‡ Labourer.

§ Carried on, supported. || Bread. ¶ Vinegar.

** Sour.

his fall was into the bottomless pit, the words *headlong down* would be in point, and go, in sense, the whole length with him. *Lange*, is here used with a neuter article, and thus, as a collective noun, and is, as the participle present of *langen*, *lengen*, to lengthen, and so the lengthening or length. *Lang*, *lanck*, long, affords both *long*, in the usual sense, and *lank*, as that which looks more like length than breadth or circumference. A *lank* person, is one in whom the idea of *breadth* or circumference is extinguished by that of *length*, and thus, as all idea of corpulence lost in the mind. JOHNSON says, the term is as *head* and *long* in the literal sense, but that will never construe into any thing else than “put a head to,” or else “take the head off, *long*.” Is this the meaning we attach to the term? *Lengde*, *langheid*, are the substantives of *lang*, long.

HEADLONG.

As in the phrase, *headlong passion*, *headlong precipitation*, *headlong violence*, and in the import of fiery, red-hot, flaming. *Heet laeying*; q. e. *blazing hot*; flaming hot, as disconnected with fuel, and so pure flame, and thus by implication unextinguishable flame, as without a particle of controul. *Heet*, hot. *Laeying*, as the antiquated participle present of *laeyen*, *laeden*, to flame, to blaze, to send forth flame, *flagrare*; and seems connected with *laeten* to appear, to shew itself, to come out, and so to go off; *die busse liet*, is, the gun went off, and *liet* is the præterite of *laeten*. Groundedly, our *to long for*, in the sense of to desire, in Dutch *langhen*, *verlanghen*, is the same word as the *langhen* of the preceding article and is as, the figurative protending (stretching) after of the wish [desire] of the mind towards a definite object: practically, we reach for what we wish to attain, and mentally, we do the same for a same purpose.

In this sense we say "his mind was upon the *stretch*." CHAUCER uses the adjective *long* in the antiquated form of *lang*, but more frequently of *lenge*.

"When thei togethir mournid had full LANG."

Test. of Creseide.

To belong to, as to be that which pertains to, is also grounded in *langen*, to stretch, to reach, but in the import of *to reach to*, and so to give to, or put in possession of, and is, as that which is acquired, used, in a deponent sense. The Dutch have the word in the substantive form of *belang*; q. e. *interest in*; concern in, importance to. The thema of all these forms is *la-en*, to extend.

"And did also his othir observaunces,
That till * a lovir LONGITH† in this caas."

CHAUCER.

"Thou mayist wel seine this in soth
That he is gentill, bicause he doth
As LONGITH‡ to a gentil man.

CHAUCER.

HE PUT HIS BEST LEG FOREMOST.

That is, he did his utmost on the occasion alluded to, he exerted all his power, and implying, the occasion was such as forced him to do so, contrary to his natural character (propensity). *Hij put is best, leeg, voor moet*; q. e. *he the lazy one, is best drawn out* [brought out] *when the case is such as forces him to do his utmost*; the indolent man never exerts himself but when the occasion tells him he must [leaves him no alternative], implying, nothing short of necessity would have obliged him to make a due use of his abilities (show off his powers). To the diligent and ready, the phrase is evidently inapplicable. *Putten*, to draw forth, bring out, exhaust, empty. *Best* as in our phrase "he did his best," where it seems to be as the contraction of *behest*,

* To. † Belongs, appertains to, concerns. ‡ Belongs.

that is, *promise*, and thus, implied duty [not the superlative of good], in Dutch *beheet*, as command [direction] by word of mouth. We say, "he is a young man of great *promise*," in the sense of his apparent abilities *promise* [speak] in his favour [tell to his advantage]. And we say, "when he has done well on a first occasion," he has performed his *promise*, in the sense of he has done that which former appearance foretold of him. *Voor*, for. *Moet*, has been already explained in the article MUST IS FOR A KING. The *s* in our *behest* and *must* is paralogical. *Leeg*, *ledigh*, in the sense of lazy, not duly active, indolent, slow.

"Parde, Sir, full well thou wost
That eche of you MOTE * tellin, at the lest,
A tale or two, oi brekin your BEHEST †."—CHAUCER.

"And sith none lovith her so well as I,
Although she nevir of love me BEHET ‡
Then ought she to be mine through her mercie
For othir bond can I none on her knet."—CHAUCER.

It is also likely the original form might have been *Hij put hys best, leegh, voor moet*; q. e. *he comes up to his promise, the lazy one, by being forced to it*; he keeps what he promised when he is pushed to the wall. The sense comes, in both ways, to the same point. *Hys*, the Anglo-Saxon form of *his*. 'Es as *des*, would do also here.

HE IS BORN WITH HIS BACK-SIDE UPPERMOST.

A popular phrase, implying the person referred to, comes forth under favorable circumstances, that he makes his appearance under such omens as entitle him and his well-wishers to foresee a happy issue to his course in life; from a prosperous commencement we naturally predict a happy termination

* Must, and so as the Dutch *moet*. † Promise made.

‡ Promised, and here as the Dutch *beheet*, *behet*, without the intruded *s*.

Hie is born! *wijse's de back seyd hope'r moet*; q. e. *Here's the spring! and that's a sign which entitles us to hope the stream [water] will follow*; and thus implying, we have begun with success and feel it to be a natural forerunner of a successful consequence. And in fact, first success brings with it excitement to exertion, and consequently a greater probability of doing well; for what is done well without exertion? *Hie*, *hier*, here. *Born*, (in German *brunn*) fountain, source, spring, borne. *Wijse*, indication, manner of making known, mode of signifying. '*S*, is, is. *Back*, rivulet, stream, torrent. *Seyd*, hereafter, in time to come, in course of time. *Hope*, as the subjunctive mode of *hopen*, to expect, to look for. '*R*, *er*, in that, this case. *Moet*, must. The phrase has probably been damaged by the falling of *back-side* into the travesty, which word, however, means groundedly, no more than the *back-half* of the body, as opposed to the *front-half*, but, being soiled by this unlucky incident, may be considered as not fit for use in it's second-hand state, except by the less nice. We say the *back-side* of a house, in the sense of the enclosed space behind the house.

ONE MAN IS BORN WITH A WOODEN SPOON AND ANOTHER WITH A SILVER LADLE IN HIS MOUTH.

In the sense of, one man is born under circumstances which portend unfavorably for his career, while another is born under such as prognosticate a fortunate progress to his passage through life; one man enters the world with fortune smiling on him, another with fortune frowning at him. But always inferring a fair ground for such prognostics, such as good disposition of mind, and, by extension in sense, with friends or without; good health or bad, &c., &c. *Wan man hys bore aen wijse er woede in spaane, er nutter wijse er selver-leide hel in hys moede*; q. e. *the ill-conditioned man shews the*

pain it costs him to controul his furious temper [bearing, demeanour, behaviour] as he rises in life; much better had it been for him could he have shewn self-controul [moderation] was natural to his mind. Implying a bad temper leads to internal disquiet, while a good one leads to internal peace; and thus, that true happiness depends mainly upon the disposition we are born with; and so, resulting nearly into the sound sense of the travesty, which, for the literal form of the words, would be nonsense. *Wan*, evil-disposed, malignant, and sounds *one*, the *w* representing a mere aspiration. *Hys bore aen*, upon his elevation, advancement, success; *bore*, *beur*, may be also as bearing, conduct, behaviour. *Wijsen*, to give signs of, to indicate. *Woede*, rabidness, savage temper, the old English *wode* in the same sense. *Spaane*, the contraction of *spaaning*, the participle present of *spaanen*, *speen*, to wean; to refrain from. *Nutter*, the comparative of *nut*, advantageous. *Selver-leide*, moderation, self controul, power over self. *Hel*, evident, clear, not to be mistaken. *In hys moede*, the natural condition of his mind, in the inborn turn of mind; from *moede* we have our *mood*, as disposition of mind. *Bore aen*, is uttered as we do, *born*.

TO SHOW THE CLOVEN FOOT.

As when we say *he began to show (or he showed) the cloven foot*; and in the sense of, he began to show (or he showed) he was a different kind of person from that which we had given him credit for being; his true disposition (inclination) begun to appear from under the disguise in which it had been concealed for an interested purpose; his hypocrisy began to reveal itself in spite of his artifice; what we took for a sound heart, upon trial, proved a rotten one. *Toe schouw de geloove in fonte*; q. e. *to a demonstration confidence has been in fault*; it is clear trust has been reposed in a wrong place; it is plain we have

been deceived by appearances; he that we took for an honest man turns out not to be one. *Toe schouw* as above translated. *Geloove, geloof*, credit given to, faith, belief in, good opinion. *Foute, faute*, the same word with our *fault*, and the French *faut*, formerly *fault*, and properly *valte* i. e. *valling*, or else *faalte* as *faeling*, the participle present of *faelen, feylen*, to fail, and thus as a *failing* and so a *fault* or blemish. The root-word is *vallen*, to fall, to sink, and thus *to fail*. *A slip*, in the sense of an involuntary and lighter fault, acquires its meaning in a like direction, and so does *a false step*, in the sense of a wrong measure. The Latin *fallere*, to deceive, and so to fail in promise, is the same word as *faelen*, and so is the Italian *fallare* in the same sense, as well as *fallire*, to fail in business, and the French *faillir*, and the Spanish *faltare*, to be in want of, to fail in; *non me faltera una hora para morir* (you can't deprive me of my moment to die in, and implying, so do your worst) was the answer of a lazy, but philosophical, shoe-maker in Spain, to a customer who threatened him with the loss of his business for not sending his boots home in time. The Greek *φηλεω φηλω*, I deceive, I beguile, is probably of the same stock. But it were useless to enlarge the list of words which belong here, and which may suggest themselves to every one. Mr. TOOKE gives the Italian *fallito* (become a bankrupt, failed) as the root of our word *fault*; he would have been nearer the mark, had he said *fallito* was grounded in the same thema as our *fault*. However if he had never deceived himself more than in this point, his book would have been less misleading than it is, on the score of etymology. *To show* as *schouwen*, has lost the hard sound of the original *ch (k)* in the divergence of dialects, as well as its infinitive syllable *en*. *Foute* sounds precisely as we utter *foot*. *Schouw* is a substantive, and the root of our

show, in the sense of something to be seen, a sight.

LOOK FOR A NEEDLE IN A BUNDLE OF HAY.

As in the expression “you may as well look for a needle in a bundle of hay, as try to come at [find out] what you propose,” and implying it will be labour in vain, to no purpose, lost time. *Luck voere aen ijdel in er by hun d’ el af heye*; q. e. *fortune brings in her favors in vain to him [them] whose mind is harrassed by other thoughts [wants, desires] in regard to which, those she has in store [can bring] are of no avail.* By a heart ill at ease within itself, that which would have been felt as pleasure by one free from care, is perceived with indifference. What gifts of fortune will ease the mind possessed by jealousy? smitten by evil conscience? burning with hopeless desire? or grieving for the lost object of its affections? After all the phrase results into the trite truism, that all which can be done is useless, where the opposing obstacle is of its own nature insuperable to human means. For luck or fortune is as distinct from design, and consequently from that which is sent by God, comes from providence. By the form of the travesty the ground sense is demeaned, and the phrase can be only used in familiar discourse; still it has preserved a trace of its origin. From the falling in of the word *look* as the replacing of *luck* in sound, it has introduced a verb in place of the substantive of the original form. *Aenvoeren*, to bring in, to conduct towards, to lead to, to introduce. *Ijdel*, vain, useless, empty, and grounded in the Latin *idolum*, as BILDERDIJK has ably shewn, and will be explained in its place. *Hun*, him, them, for it is a relative pronoun both to the singular and plural substantive. *Af*, concerning, about, as the Latin *de* is sometimes used. *Heyen, hijen*, is to vex, to fret, to be in a state of agitation, to pine.

In er by hun, is literally in there, to him (them). *Die el af*, he (they) who concerning something else, who in another direction; *el* is here as the adverb *alibi*, *aliò*, *aliàs*. *Voer aen ijdel*, sounds for a needle, *in er by hun d' el af heye* sounds, in a bundle of hay.

HE IS AS DRUNK AS DAVY'S (DAVID'S) SOW.

In the sense of completely full of liquor, as drunk as he can well be. *Hij is als de rancke, als die eewig's soé*; q. e. *he is like the young shoot, for that is always full of juice*; he is as the young sprout, for that is juice itself. *Rancke*, a young tender shoot of the first year, especially that of the vine. *Soé*, *soghe*, juice, mother's milk, juice supplied by the mother [parent] to the offspring. And the sense is, he is as full of liquor as he can hold, and thus as drenched [drunk] as he can be, and thus in a state similar to that of the spring shoot of the vine in respect to juice, and that as a standard type of liquid repletion. *David's sow* is the creature of the travesty, and not as the pet of the Hebrew harpist.

A JACK-BOOTS.

As the errand man of an inn; he that does the chance jobs of the chance comers to an inn. *Er j' hach baat's*; q. e. *in this instance chance is always of some use*; he at least is an instance of chance [accident] being always a gain; implying those, whose arrival depends upon chance, and whose jobs are equally the effects of accident, are the certain source of profit to him who does them, but not within his controul. To employ him implies at least the promise of payment for what he does, and that which he does, is that which belongs to no one else to do, and being always uncertain, requires a sleepless degree of vigilance and activity not to lose the chances that present themselves at all hours and at all seasons.

So that next to JACK-KETCH, he is the most essentially dependent of human beings upon chance (see that term, page 124, where *j' hack* is explained). *Baat, baet, bat*, use, service, profit, gain, and the same word with our *boot* in the phrase *to boot*, in the sense of "into the bargain;" profit beyond that which is expected; and with *boot*, formerly *bote*, in the same sense, and *boat* as that which serves for passing on water, and *boot* as that which serves to defend the leg of the rider, as hereafter shown. 'S, is.

"Her * owndid heer, that sonnische† was of hewe,
She rent, and eke her fingurs long and small,
She wrong ful oft, and bade God on her rue ‡,
And with the death to do BOTE§ on her bale ||.—CHAUCER.

"A boots¶, is in one of these Inns, what a goose is in a farm yard, always awake, and always beginning to move as soon as any one else (no matter who or what) is on the stir." *Pol. Regist. Vol. 85, No. 11, p. 678.*

A COXCOMB.

As a conceited frivolous man; one ridiculously pretending and frothy [supercilious and superficial] either in a general or a special allusion. *Er ka oock schom*; q. e. *behold the Jackdaw, nay, froth itself*; see the senseless flighty bustle of the daw, nay more the working [bubbling, worthless] scum itself.

AN EMPTY-HEADED COXCOMB,

in its travesty is tautology; but in its original form *sound sense*. *Aen 'em tije, heet 'et*; *Ka! oock schom!* q. e. *show him to be, call the thing,*

* Her wavy hair, undulating tresses.

† Yellowish, as the colour of sun. ‡ Take pity.

§ Service, aid. || Sorrow.

¶ A familiar ellipsis of *Jack-boots*. Unless as a travesty, neither "a boots" nor even "a Jack-boots" could be English, for the article "a" would be a solecism when attached to a noun of plural form.

Jackdaw! even scum itself! point him out, tell him to his face, he is a magpie (jay), nay, mere froth; always implying though this view may be the last he takes of himself, it is sure to be the first every body else takes of him. We say, "he is a coxcomb in his dress" in a special sense; "the man's a coxcomb" in a general one, as in regard to his whole conduct. *Aentijgen, aentijen*, to accuse, to point out, to indict, to demonstrate, the *aen* is postponed to its verb in this phrase according to the rule of Dutch syntax. *Aen 'em, aen hem*, on him, in relation to him. *Heeten*, to designate by name, to call. *Ka* (as the chough or daw tribe) includes the Jackdaw, Magpie, and Jay, and whether as the fuller spelt *kaa, kauw, kouw*, is grounded in the imitative sound, representing the natural call of that tribe of birds; and the term is simply an onomatopy. *Oock*; moreover, what's more. *Schom, schuym*, scum, froth, top-refuse, that which is thrown away as noxious matter. *The scum of mankind*, is as the most worthless of the human race, without reference to station. The Dutch have the phrase *schuym van boeven*, as the highest rascal [thief], the tip-top villain, and it then seems in the sense of that which is at the top, as froth is. For in the sense of refuse or rubbish, *schuym* would be tautological. JOHNSON says the term is as *Cock's comb* in the usual import of that phrase; which at least implies an ornament; but *a coxcomb* is neither as use nor ornament. The *b*, as in *dumb*, and in the old *plumb*, now *plum*, is paragogical. *Dumb* is *dom*, and has no need of the *b*.

JESUS GOD.

A vulgar and indecorous exclamation upon the announcement of some startling or terrifying calamity either in itself or in relation to the exclaimer. *J'ijse! suss' God*; q. e. *you fill me with horror; may the Almighty compose my mind!* You are

the messenger of terrifying news; may heaven restore me to calmness, help me to bear the news with resignation. *J'ijse* is not here in the sense of "you ugly fellow," "you fright," but as the one who becomes terrible by the evil tidings he bears. *J'*, *je*, ye, you. *Jjse*, horror, shiver, extreme terror, and sounds *eese*. *Sussen*, to compose, tranquillise, to calm, to quiet. It is *je* that shows the phrase to belong to the less polished class of society, and which points out the expression (though including an appeal that would well beseem and do honour to the best) as one appropriated to that portion of it.

TO KICK THE BUCKET.

As the immediate travesty of the form of the original expression, since used in other moods and tenses. We say, "he has kicked the bucket," in the import of "he is dead, it is all over with him." And this arises from the travesty having brought in a verb in the places of an adverb and substantive of the true phrase; as in an endless number of other instances. *Toe kick, de back hecht*; q. e. *breath at an end, the jaw locked*; not a puff of breath left, and the jaw clenched; and thus, as in a state strongly symptomatic of his never recovering the one, nor of opening the other again. *Toe*, up, over, included. *Kick*, a short weazing respiration, slight iterated attempts to breathe, a gasping sort of hiccup; and we say, "he is at his last gasp," in the sense of, when that's gone its all up with him. *Back*, that portion of the face which covers the jaw bone.

A SWEETHEART.

As a lover in relation to either sex. *Er sie, hij u hiet heerd*; q. e. *See there, he calls you his flame*; he tells you, you are that which is the cause of his ardour, of an ardent passion in him. Or when relative to the other sex, as; *Er, sij u hiet heerd*; q. e.

There, she tells you, you are the source of the warmth she feels within. We say, "he is inflamed by love," we call her who is deemed a man's sweetheart "his flame." We say, "he has not a spark of love for her left in his breast." *Toto concepit pectore flammam*; is as the whole breast is filled with fire (flame), in the import of ardent love. *Meus ignis*, is used in the sense of "my love." *Regina cæco carpitur igni*; is as, she is consuming by slow degrees, by a secret flame (love). And *Corydon ardebat Alexin*, also implied a sort of inflammatory disease in one of the parties. And if we put *herte, hert, hart, heart*, for the second member of the term, it comes nearly to the same, that word being as *ha-ert*; and thus, as the warmer or heater of our frame, and is grounded in *ha* by the dropping of the enforcing consonant in the *thema cha, ka, ko*, the root of *ka-en, ko-en* implying in all known languages *to burn*. The Latin and Greek terms for heart, *cor, καρδια, κηρ, κηαρ*, are grounded in the same syllable, and *καειν, [urere]* is the same word as *ka-en*. *Cor meum! Cuor mio! Mon cœur! and mi coraçon!* are as *my love* in Latin, Italian, French, and Spanish, and in the sense we now apply to the term *sweetheart*. *Flagravit amore*, and countless other terms are in the same sense.

A SWEETBREAD,

in the usual sense of the term, and like most of our culinary terms, more or less of French connection. I take the word to be as the old French *subite* [*subitus*, still surviving in the Italian *subito*, soon, quickly, at once], and the Dutch *braed, braad, gebraed* (broiled, fried, cooked, roasted, dressed by fire), and thus as that which is of its own nature ready for dressing, and without further addition or diminution, making a dish in itself when broiled. *Subite-braed, soon broiled (cooked)*, has

been travestied into sweetbread. *Subiten* is still the freesish term for the same thing, and the ellipsis of the above term, as I believe. The Dutch phrase for the Latin *sumen*, as the meat consisting of the sow's udder, is *uder-braedt*; q. e. the udder-broil, dish of udder. JOHNSON tells us *sweetbread* is the pancreas of the calf, and this brings the inquirer to *παν κρεας* (all flesh), but to no derivation for the term *sweetbread*.

BRAWN,

As the term for the fleshy parts of the animal body, as well as for the well-known preparation of meat, has, I suspect, no more relation to the flesh of the hog, than to that of any other animal. It appears to me to be the same word with the obsolete *brauwe* [the fleshy portion of the body and limbs], and thus as *braeijing*, the participle present of the verb *braden*, *braeden*, *braaden*, *braeijen* [to roast, to cook by broiling, to prepare by the means of fire]; in the sense of "the roasting," and thus as that part which is adapted for roasting [cooking]; and what else is so but the fleshy portion of the body [limbs]? The *n* is retained in our form as the contraction of *ing*; but the *e* in the Dutch form is the usual contraction of that terminal syllable. *De brauwe des beens*, was an old phrase for the calf of the leg. The term COLLAR, in COLLAR OF BRAWN, is evidently a culinary corruption of the French *collée* [as *viande collée*] *collée* being the feminine of the participle past of *coller* [to glue, or stick together], and the term is as the fleshy part of meat rolled and stuck together [glued together] by boiling in a wrapper. Johnson says the etymology of "brawn" is uncertain. Mr. Tooke derives the word from *boar-en*, which he fetches out of *boar* for this purpose, and says the word *flesh* is to be understood. To make one word out of your own head, and to suppose another, would facilitate the work of ety-

mology, but not promote the end of it in proportion. It was the forgetting that "brawn" was ever used in regard to any other substance than of the prepared flesh of the swine, which must have led Mr. Tooke into his groundless explanation of this word. The *brawn* of a man's arm is as much "*brawn*" as that which composes the collar of "hog's meat." The *brawny* part of the leg, has no relation to that of the swine nor to that of any other beast. When the term is applied to human flesh, it is in a secondary import and suggested by the general analogy of one fleshy portion to another.

"For now he hath dronk so depe, he will divine sone,
And preven it by her pocalyps and passion of St. Avarise,
That nether bacon ne BRAWNE *, black-manger, ne mortreax,
Is neither fyshe ne fleshe, but fode for a penaunt.

Vis. Pier. Plowm.

And well his wordes he besettin can,
And had a noble visage for the nones
And formed well of BRAWNE † and eke of bones.

CHAUCER.

"The bitter frostis with the slete and raine
Destroyed bath the grene in every yerde ;
Janus sit by the fire with double berde,
And drinkith of his bugle horne the wine,
Biforne him stont BRAWNE * of the tuskid swine
And Nowell † singith every lustie man.—CHAUCER.

THREE SKIPS OF A LOUSE.

As in the expression "I don't value your anger [rage, passion] three skips of a louse;" and in the sense of "you might as well have kept your temper, it would have been better for yourself, your anger is nothing to me." *Tier hij scheppe's afhel-huys*; q. e. *a man in a rage is the image of the*

* Here the word is used as a meat different from bacon or hog's flesh.

† i. e. Flesh, as human flesh.

* i. e. Flesh.

† As the French *noel* in the sense of a festive carol. (See "ON THE NAIL," p. 116.)

devil's own imp (of one of the devil's children or family); implying, this is all he gets by making such a figure of himself, as no one else troubles his head about him, while in that odious and ridiculous state. And in fact represents the person in that state as when we use the expression, since the original has been lost. *Tieren*, to clamour, to make a noise, to storm, to vociferate, to speak loud, and the source of our *tear* in the expression *to rave and tear*. *Hij*, he. *Scheppe*, *schaepe*, image, shape, form, and so likeness in representation, and the source of our word *shape*, and many others. *Hel*, *helle*, hell. *Huys*, family, race, stock, descent. The more literal construction of the original phrase is, *should he clamour* (when he clamours) *he is the image of one of the hell-family*; which comes to the same as above explained. *Tier hij* sounds *three*; the Dutch have no representative of our *th* but *dt*. *Hel-huys* sounds *a louse*.

A PIG-HEADED MAN.

As one who acts in defiance of common feeling, one who acts from concealed purposes, motives special to himself; one who is actuated by persevering prejudice. *Er pick heet 'et m'aen*; q. e. *there* (in him) *pique* [private enmity] *had a voice in what has been done*; a concealed animosity speaks [declares itself] in what has been said [decided by word]. The phrase concerns all instances of such individual determination, in regard to either right or wrong, as are at variance with common sense [the feeling of mankind] or at least of that part of it whose means of judging are as good as the decider's. The phrase has no allusion to either *pig* or *head*; a *pig*, is not the type of obstinacy; we say "as obstinate as a *jack-ass*;" a *pig-headed man*, would imply "a man with a *pig-shaped head*," but that is not the sense of the phrase. It may be objected

that we say *sheepish*, in the sense of *shy*, as where modesty is easily alarmed, though *a sheep* is no type of such feeling, but rather, of placidity and harmlessness. The term however has in fact nothing to do with that genus of animal; but is simply as, *schie behissche*; q. e. *quick alarm*; soon taking fright, and consequently, as soon getting out of the way of that which causes it, and thus shy, fearful, sensitive. *B* and *p* intermutate. *Hissche* is here as the participle present used in a substantive sense, of *hisschen*, *behisschen*, *husschen*, *hitschen*, *hetschen* [to irritate, to provoke, to excite, to make angry]. *Schie behissche*, sound *b* as *p*, becomes *sheepish*. *Schie, schielick*, at once, suddenly. *A pig-headed judge*, is one who decides contrary to right from private motives, such as, interest, to serve his patron, dislike of the principle in question, of a party concerned, &c. *A pig-headed monarch*, is one actuated by selfish motives, regardless of either right or wrong. *A pig-headed fool* would be a solecism, if the epithet meant "obstinately inclined," for *a fool* is as one who acts free of any rational motive; but *a pig-headed fool*, is a fool who, in appearance, acts as if he had a motive, when in fact he has none. *Pick* [pique, spite, animosity] falls easily into the sound of *pig*; as may be seen in the various phases of the pronoun *ick* (*I*), which is the Gothick *eg*, *jag*, *ey*, and passes into the Latin *ego* and Greek *εγω*, and is the same word with the German *ich*, the French *je*, the Spanish *yo*, and the Italian *io*. *As dirty as a pig* may be a true phrase, but "as obstinate as a pig" could only arise out of an habitual misconception of the word in the above phrase. The other terms of the original expression have been repeatedly explained in previous articles.

A JOB'S COMFORTER.

As one who brings more plague than relief; one

who adds to the distress [embarrassment, trouble] he came to relieve; a well-intentioned, but troublesome, visiter to distress; a well-meant infliction. *Er jobbe's komme voor teer*; q. e. in this case the stupid man is an incumbrance instead of assistance; the fool has brought fresh distress instead of means of relief or for getting out of it. *Jobbe*, dunce, fool, stupid person. 'S, is, is. *Komme*, a contraction of the participle present of *kommen*, to straiten, to distress by confining, to prevent getting off or from where one is; and as *geommen*, to surround, and grounded in *om* the same word with the Latin *am* in the import of *circum*, in the sense of going round or rounding; whence a numerous race of words, such as *to incumber*, the French *encombrer*, the German *kaum*, the Dutch *kum*, difficult, and *kom*, a vessel, a chest, our *comb*, as that which holds either water or honey, &c. *Teer*, provision for going on, *viaticum*, travelling expenses, in fact, any means necessary for doing what is intended.

LIKE A BULL IN A CHINA SHOP.

"But having it thus, LIKE A BULL IN A CHINA SHOP, all his own way, making his own language, its deflections and its sounds, let us see how Mr. Bellenden Ker has executed his task."—*Editor of The Times newspaper.*

As power abused, authority used unfeelingly, capricious use of command, functions rationally entrusted brutally performed, necessary confidence needlessly betrayed, a solemn trust executed with indecent buffoonery. *Luck er beul in, er schie heen is hope*; q. e. when once Jack Ketch comes in for you, all hope is soon gone; let the hangman come for you, and comfort yourself if you can. The drift of which is, whether rightly or wrongly condemned, it is no matter to Jack Ketch, whose sole concern is to see you duly executed; your tears do not melt him, your courage is lost upon him, and

your innocence or your guilt are the same to him ; he puts you to the rack, he breaks you upon the wheel, he embowels and quarters or hangs you accordingly as he is empowered, and with a same habitual unconcern. Man or woman, right or wrong, hero or dastard, you are all one to him, when once he is officially entrusted with the care of you. As corresponding types may be adduced, the brutal husband, the despotic emperor, the flogging commander, the jack in office (from the lowest to the highest), the time-serving judge, or indeed any one who is a wanton or corrupt abuser of his trust. *Beul*, *beudel*, *boel*, *bodel*, executioner, he to whom a specified authority to act is communicated by those above him in office. Our *beadle* and the French *bedeau* are bottom the same word, but in the single sense of an executive officer or messenger. The modern form of *bodel* is *pedel*. The connection with *gebieden*, to order, and *geboden*, ordered, is evident. *Bode* is a messenger. *Bod*, *gebod*, an ordonnance ; and *bidden* is to invite, to pray, and the source of our *to bid* in another direction of the sense. *Lucken*, to appear, to happen, to take place, to come upon ; and usually implies that which takes place without appointment ; and probably as *lyken* in a similar direction of sense, but which, with that direct import, is obsolete. *Schie*, *schielick*, quickly, in an instant. *Hen*, *heen*, *hin*, hence, from this moment. *Hope*, the same as with us ; and is grounded in *op*, up, as mind [thought] directed to heaven to judge [decide] the best for us ; and we say, all was "up with him," in the sense of his only chance was from above ; and all was over with him, has the same import.

A CROTCHET.

"How does the reader suppose that Mr. Bellenden Ker sets about the proof of this CROUCHET ? Why, not being able to find such a language, he actually creates one which he chooses

to suppose was once upon a time Low-Saxon or Dutch."—*Editor of The Times newspaper.*

As a wrong-headed conceit ; an irrational proposition ; a foolish scheme ; a mad design. *Er keye, 'r uitsiet* ; q. e. in this instance the fool peeps out in what he says ; he that says this has a twist in his head ; what he says smacks of the madman ; we see the weakness of his head by what he proposes. *Keye*, a wrong-headed man, a perverse fool ; also a frantic person, a man whose brain is turned ; grounded on the thema *ke-en*, to turn, whence *keeren* in the same sense. *Hij heeft een keye in de kop*, means he has a twist in his head ; he is a weak-headed man. *Keye* is as the participle present of *ke-en*, and thus a twisting or turning ; hence also our word *key*, as that which is turned, and our *quay*, as that which is turned towards, by the boat or ship. But *CROCHET*, as one of the crooked lines between which by-words [phrases] are placed or as a crooked line in a music book, is as the French *crochet*, in the same sense, and at bottom the same word with our *crook*, with the diminutive suffix, and the Dutch *krook*, *kroke*, a bend, a curve. Hence our word *curl*, as a metathesis of *krol* in the same sense ; as well as the Latin *curvus*, *curvare*, and a long list of words too numerous for this article ; at bottom *crotchet* in both the above senses resolves into a same thema. We say, " his ways are *crooked*," in the sense of his ways are unrighteous, not straight-forward, in a concurrent but stronger meaning, than that he is a *crotchetty man* ; the one implying a wilful direliction of right, and so culpability, the other a natural defect, and so a misfortune. It is analogy of sound which has confused the form of the two words with us in literal form. *Uitsien*, to peep out, to peer out, and so to show itself slightly, or in a small degree. *Keye 'r uitsiet*, the sound of the first vowels being naturally absorbed in the preceding consonant *k* and the *'r* taking their

place, sounds as *krotseet* would with us, and almost identically with our pronunciation of *crotchet*. 'R, er, there; and is the almost uniform original of our article *a* in point of sound and meaning.

FILTH.

"We entreat that the FILTH may be first expunged from the book. Mr. Bellenden Ker has attempted to explain some of the nastiest sayings of the lowest of the canaille. No one could have desired this information, even if Mr. Bellenden Ker could have given it,—which he cannot; and, in making the attempt, he is unnecessarily dirty, without being in the least degree useful."—*Editor of the Times newspaper.*

As nastiness, corruption, foulness. I suspect as *vuylt* (*gevuylt*), the participle past of *vuylen*, to foul, to defile, to dirt, and also to corrupt, to become putrid, to rot, used in a substantive sense; and thus as rottenness, and so foulness, nastiness; or corruption as the producer of nastiness. *To defile, to defoul, and to defoil*, are the same verb differently spelt. *Vuyt* is the same word with our *foul* and the German *faul*. The thema is in *vo-en, vu-en*, whence *vouwen*, as our *to fold*, in the sense of to fold together, to plait, and so to wrinkle, make uneven, put out of order (to rumple). And the ground sense of *foul* has no reference to nastiness or stain, but is merely to that which is not in due order, and thus as that which is altered from its original appearance. *Foul flesh*, is flesh in an unduly altered state, in a disordered state, in a broken up state. We say, the "sea has a *foul bottom*," in the sense of a rocky, uneven, rough ground. *The rope is foul of the anchor*, is as the rope is disordered, or put out of order, entangled by the anchor. *Foul linen*, is as linen not in a due state. *Foul weather*, is as disordered (disturbed) weather, unsettled state of weather. *To foil*, in the sense of to defeat (derange), is the same word as the above *vuylen*. *To foil his hopes*, is to derange (to disorder) his hopes. *A foil*, as a point-

less sword, to fence with it as a sword put out of its first state, by taking off the point, by flattening it into a harmless state, and is as the ellipsis of *foiled-sword* or *rapier*. But a *foil*, as that under a jewel in order to show it advantageously, is as the Dutch *folie*, *foelie*, and the same word with the Latin *folium*, and the French *feuille*, as a thinly flattened substance. *Vollen*, our *to full*; *voelen*, our *to feel*; as well as *foot*, and a numerous tribe of other words, all spring from the thema *vo-en*. Our *to soil*, and *to sully*, and the French *souiller*, are one word. Of this another time.

“ When that I this * FOULE storie rede
Mine eien wexin FOULE †, and sore also.”

CHAUCER.

“ The holy bed DEFOILED ‡ of mariage
(For once DEFOILED may not be recovered),
The vice goth forth.”

CHAUCER.

A DIRTY DOG.

As a phrase of contempt, imports the meaning that the person in question does not count among honest people, that the known baseness of his conduct renders him an outcast from the company of honourable persons. *Er deer te doogh*; q. e. *in him offence to virtue; a bane to worth; a poison to merit; an evil to good; one that quarrels with honesty*. A *dirty man*, is as—*Er deer te man*; q. e. *in him you see a nuisance to mankind*. A *dirty action*, is as—*Er deer t'achte sie aen*; q. e. *behold there an offence to respectability, an offence to all that is respectable among men*. To be dragged through the dirt, in the sense of to be a sufferer through friendship or misfortune, as the partaker in another's ill conduct, and so to suffer for another in reputation, is as—*Te bij draght de rouw, die deert*;

* Unnatural, out of the usual course of things.

† Disordered by tears, filled with unusual moisture.

‡ Disordered, misused, injured.

q. e. *he that is present bears the sorrow for it, the other does the mischief (commits the offence).* *Dirt*, in the common sense of that word, is a metathesis of the Dutch *drijt*, filth, excrement, *stercus*, *sordes*. *Deer*, *dere*, offence, nuisance, mischief, hurt, harm; whence *deren*, *deeren*, to injure (offend, damage, hurt) and formerly in use among our older writers.

“ For though fortune may nat an angel* DERE
 From his hie degre, yet fel he (*Lucifer, Satan*) for his sinne
 Down to hell, where as he is yet inne.” CHAUCER.

A SCOUNDREL.

In the well-understood sense. *Er schaê, hoon, dere helle*; q. e. *see there detraction, infamy, mischief in broad daylight*; and thus as one who is clearly to be shunned [guarded against] by all who are not his fellows. *Schaê, schade, schade*, detraction, damage. *Dere*, as in the preceding article. *Hoon*, disgrace, infamy. *Helle, hel, helder*, clear, shining out without a cloud, and here used adverbially. The words in the above order have the precise sound and meaning of *scoundrel*. The derivation of this term by Johnson, from *scondaruolo*, deemed by him an Italian word, grounded in the Latin *abscondere*, and in the sense of deserter, is a whim. It must not be forgot, that the *sch* in *schaê* is pronounced as *sk*.

A RASCAL.

In the usual sense. *Er ras schaê hel*; q. e. *there you at once see mischief in broad day* (undisguised), you will quickly find the one in question an injury, a detriment, a nuisance, a mischievous fellow; but importing, by the word *ras*, (quickly, soon), a certain degree of concealment, a *quantum sufficit* of hypocrisy, which does not belong to the *scoundrel*, for that implies a barefaced (shameless) rascal, one

* Hurt, degrade, injure.

you cannot mistake as such for even an instant. Hence we can say a *mean rascal*, but not with propriety a *mean scoundrel*. Johnson has been hoaxed into the etymology of *rascal*, as being the Saxon term for a lean beast; or else misled by Bailey.

PILLORY.

As the structure on which persons are exposed to public gaze by judicial sentence. When justly decreed, a source of infamy to the guilty; when unjustly, to the judge alone. *Pijle loerie*; q. e. *a scaffold-gazing*; a structure on which persons are placed for exposure to public view. *Pijle*, pile, in the sense of structure, as when we say, "what a magnificent *pile* of building," in the sense of a magnificent edifice. The word is then as the participle present of *pijlen*, in the sense of to put piles together, stake by stake, and thus, as the forming a structure by such means, and then the structure itself. *A funeral pile*, *a pile of wood*, are phrases where the word is used nearer to its original meaning; viz. *pijle*, *pyle*, stake, pile, as that which is stuck in. And *to pile*, is literally to put stakes together in any direction; but which meaning has in the course of use been extended to placing materials of any kind in any requisite position. The Latin has the adverb *pilatim*, in the sense of any thing placed close together; as, for instance, soldiers, and even parts put together to form an edifice. The thema is *pi-en*, to stick, to penetrate, and *pielen*, is as the frequentative form, and thus as, to stick successively or repeatedly. The French has the term *pilori* in the same sense as we have; and Ménage derives it from the Latin *pila*, as *pillar*; but that word can never account for the second member of the term; viz. *lory*, *lori*. *Loerie* is as the participle present of *loeren*, to look askance at, and so to look disdainfully at, and the same word with our *to leer*, and perhaps also with our *to lour*, in the sense

of to look with a frown, to frown at, to look angrily at, for that is the look we give to guilt, for which alone this punishment was contrived.

KISS MY ARSE.

An expression, from an unfortunate, but accidental, encounter of the literal travesty of the last word, now, not very often used among the well-educated; but, when used, a somewhat repulsive answer to forward, intermeddling, intrusive impudence. *Gij smae eers*; q. e. *thou reproach to honour!* thou stain to respectability! or, if the 's is taken as the usual ellipsis of *is*, then as, you are a disgrace to honour (to respectability), and, consequently, have no right to address one to whom such character belongs; but, if you do, it is right you should know from myself what I deem you. The answer is simply a declaration of an opinion, extorted by the address of some despicable person, who breaks in upon the reserve of a respectable man; and necessarily carries with it a due responsibility for its appropriate application. It is the vulgar travesty that has degraded the phrase; for in its original form nothing can be more unexceptionable, nor more necessary to the protection of a gentleman from one who is the reverse. No popular phrase, that I have discovered as yet, ever contained, in its original form, a coarse or indecent term; and it is due to truth and to our forefathers to clear them from the reproach of being the authors of phrases such as the above travesty, even at the risk of the anger of those who deal in them.

A BLUNDERHEAD.

In the sense of one with a distorting intellect; one who misconstrues all you say to him; one who mistakes even a well intended expression for a purposed insult; and thus a vexatious person, but not so dangerous as the *wrong-headed* man, for the

one may be set right, the other never can. *Er boel ander heet*; q. e. *the tormentor blurts something quite at variance with the subject spoken of to him; answers by something which has no relation to the point in question*; and thus one who misconceives or takes a distorted view of all that is said, and by so doing renders himself a torment to society. *Beul, boel, bole*, executioner, was not merely he that hung or beheaded those who were consigned to him, but was also he that put them previously to the question or rack, and tortured them by every painful mean his employer could devise for him. That it was once so even with us, is still testified by the name of the Press Yard in Newgate, which was formerly Jack Ketch's scene of action and play ground. *Boel* is thus, Torture personified. The French say, *Ah le Bourreau!* in the sense of a vexatious ill-conducted disturber of social quiet (order). *Ander*, another thing, something foreign to the subject in question. *Hecten*, to name, to call by name, to say, to give utterance to. *Blunderheaded* as the adjective, is probably as *boel ander heet 'et*; q. e. *the torment calls it by a wrong name*, mistakes what it is (*or is said*); implying, that his answer [observation] shews he had misconceived the point in question, miscomprehended what had been done or said. And what more startling and vexatious to ordinary patience? *'Et, het*, it, the thing in question. I suspect our term *a bull*, as a blunder, a mistake in point of sense, is as the first member of the above original form of the phrase. Perhaps our national *sobriquet* of *John Bull* is no other than—*Jouw! hoon! beul!* q. e. *hoot! defy! you tormentor! Shout! insult! you torment to others!* It is a nickname at all events, and seems clearly not of our own giving or choosing; but has likely arisen from the somewhat uncouth and supercilious carriage, generally imputed by foreigners to our countrymen, when they come in contact with them. And has

possibly been adopted at a period when the balance of exterior politeness was universally admitted to incline in favour of our neighbours, by whom the English were looked upon as comparatively unpolished. To this day we are accused of being nationally infected by what the French term *la morgue Anglaise*; q. e. *the gloomy reserve of the English*, the silent superciliousness, the formal stiffness of the English, and which appears to them still rife with us. The phrase sounds as *John Bull* is uttered. If it is not this, what else is it? If *blunder*, in the travestied phrase, is left in its literal sense, *blunderhead* construes into sheer nonsense, and *blunder* could never have belonged to it in its rise.

BLOCKHEAD

As one who, when you happen to hear him speak, makes you feel surprised he can even do that, though you may not express your astonishment to him. In fact, one who proves consummately deficient in mental endowments when called into action; and it is in this sense we say "he acted like a blockhead." Oh! the blockhead! is not said by way of either reproach or admiration, but in compassion for his natural defect. *Bol oock heet*; q. e. *Well! if that round nob dont speak!* Who could have thought that this turnip of a head could have talked! Implying, that from the appearance and manner of the person to whom it belonged, it was more than was to be expected [quite startling]. *A conceited blockhead*; is one who acts as if he conceived he was not one. *Bol*, any round substance, a ball, a bowl for nine pins, a bulb, a balloon, and metaphorically, the head. *Oock*, well even, even also, what then? as *etiam* in the sentence *etiàm scelus? malè loquere?* *Heeten*, is here as barely to utter, to articulate intelligibly and no more. So, when in anxious doubt, we say to a person who has the

appearance of being neither dead nor alive ; Do but speak ! just say one word ! and feel agreeably surprised when we find he can.

A BELL-WETHER.

As a noisy incessant speechifier upon a same subject, an endless troublesome harper upon the same string. *Er beul weder* ; q. e. *there's the torment again !* there's our certain plague again ! there's he who never spares us, when we are within his power. *Beul, boel, bole, bodel*, either as Jack Ketch or Beadle, implies the inflicter of all other punishments as well as those which end by death. The word turning into *bidello* in Italian and *bedeau* in French, and into *beadle* with us, shews the tendency of *oe, eu*, to vary into *ea* and even *e* and *i* ; so that *beul* resounding into *bell* is as a natural deflection of the voice. The modern English *head* was spelt *hevet, heut, hede*, by our old authors ; *heafd, hæved*, in Anglo-Saxon, and is now spelt *haupt* in German and *hoofd* in Dutch. Our term *bull*, as the animal, is an example of the *e* resounding into *o* and *u*, the word being no other than the ellipsis of *bell-stier* (bell-ox) as the leader of the herd, and round the neck of which a bell was slung when he was sent to pasture in the wilds of former days, as is now done with the BELL-WETHER of the flock. *Stier* (bull, steer) has in course of time, and use, dropped from the phrase, as in innumerable similar instances. The ancient form of *bull*, as *bell*, still survives in *bellow*, and is a term distinguishing the roar of the *bull* from the lowing of the cow, and has probably arisen from *bell-os* [*ocks, aucks*] *bell-ox*. *Os* signified originally the male of his species, but is now used in a confined [restricted] sense. *Belle, bell*, is as the Latin *bullā* (bubble) which was the real form of the ancient bells. *Weder*, again, *de novo*.

“ When that Phœbus his chair of golde so hie
 Had whirled upon the sterrie sky aloft
 And on the BOLE* was entrid certainly,” —CHAUCER.

BELDAM.

An old woman, a hag, an old witch. I suspect, a corruption of the French *vielle dame*, in the sense of “old-mother.” *Dame Abesse* is as our, Mother-Abess; for Lady Abess is a modern extension of the original phrase. But this is mere guess. *B* and *v* are interchanging sounds. *Vigghe*, *Bigghe*, and *Pig*, are the same word. Put *b* for *v*, and *vielle* sounds very like *bel*, and has the same sense in *beldam*. JOHNSON derives it from *belle dame*; but I don’t see how *an old woman* is to be brought out of those words in any way I am aware of. The French *dame* and our *dame*, mother, are the same word; the French say *Dame Nature*; we say *Dame Nature* in the import of nature the mother and producer of all things. Both are groundedly *dam*, as female in general, but restricted with us by use to the *mare*, which last is the same word with the French *mere*, but also limited in meaning by use. The Italians have *dama*, *damma*, for the female of the deer, and we *dam* for that of the horse. The thema of *dam* is, *da-en*, *do-en*, to enclose, to contain, whence also *dam*, as bank [enclosure]; the word is the contraction of the participle present, which is *daing* (enclosing), and formed in a direction analogous with *wam*, *wamme*, *wamba*, *wambon* (in English *womb*) and the same word with *woman*, as the container of her kind, indefinitely. We say the “*womb of time*” as the mother [parent] of forthcoming events. *Wam* is as *waing*, the participle present of *wa-en*, to enclose, to hold within. The French *femme*, the Latin *fœmina*, are merely different striplings of

* Bull; in Dutch *bolle*, *bulle*, *bollen*; and here used as the constellation, called Taurus by the astronomers.

wamme, *wam*; the *f*, *v*, and *w*, being interchanging aspirates. *Women*, as the sex indefinitely, is perhaps in no other way the plural of *woman*, than as the Anglo-Saxon *wimman*, and so the sex in a general or plural import; and this accounts for the different pronunciation of the same substantive in a language, for *women* sounds *wimmen*. Our *doe* and the French *daine* (female deer) belong to the same thema as *dam*, as given above.

“The Pelican then axid right;
For my writing if I have blame
Who then wol for me fight of * flighte †?
Who shullin shielde me from shame?
He that yhad a maide to DAME ‡
And the lambe that slaine ywas
Shall shieldin me from gostly blame,
For erthely harm is Godd’ is grace.”—CHAUCER.

“And let us shewe our fantasies in soche wordes as we lerneden of our DAME’s tonge.”—CHAUCER.

Beldam, is sometimes used with a wider extension of meaning than that above given, and then implies a witch, as she who predicts the fate of others, and so a fortune-telling female. I believe such import is connected with the poetical phrase *weird women*, as three witches, figured as three old females; the *parcæ* of the Latins.

Banquo. Thou hast it now, King, Cawdor, Glamis, all,
As the WEIRD WOMEN § promised; and I fear, &c. &c.
Macbeth. Act III. Sc. I.

* As the Dutch *of* in the sense of *or*.

† As the Dutch *vleghten*, *vlechten*, *vlichten*, to weave, to braid, and so to combine, interpose, or come between. Shakespeare employs the verb *to weave* in the same import as the last.

‡ Mother.

§ The fates. *Parcæ*. But at bottom, I suspect, the same with the freesish *wird* as our term *word*, which is as something said, or an idea expressed or brought out from within the mind. *The fates* and *Parcæ*, are as synonymous terms; and *fatum* (in the plural *fata*) is as the neuter of the past participle of *for*, *fari*, to say, to speak, and so a word; and *for*

"*Folle WIRDEN follen nin seck ; q. e. as many words as you will, but they won't fill the sack ; much talk won't fill a sack.*"—*Frees. proverb.*

"But, O ! fortune executrice of WIERDES *,
O ! influencis of these hevins hie,
Soth is, that ondir God ye ben our hierdes
Though to us bestis ben the causes wrie †."
CHAUCER.

AS DRUNK AS A LORD.

In the meaning of plainly drunk, visibly intoxicated, drunk enough for not to leave any doubt about the state of the case. *Die ronck als el hoord ; q. e. any man hears that this one snores ;* any one may know, by the way he fetches his breath and by the kind of his sleep, the condition he is in ; implying we must all know by his startling struggling broken efforts to breathe and his semi-asphixiated state how it goes with him. *Die*, this one. *Roncken*, to snore, to sleep aloud, to make the noise of one in an unsound disturbed state of sleep or stupor, in French *ronfler*. *Als*, as. *El*, another, and so any one. *Hooren*, to hear. The expression, even in the original form, is at least jocular, in the travesty burlesque.

DEAD DRUNK.

As supremely drunk, surprisingly drunk, remarkably drunk, wonderfully so. *D'heet dronck ; q. e. well ! this is what you must call being drunk ; if any state is to be called so, this is it ; this is what you may properly call being drunk ;* and we say familiarly "such a one is properly drunk," in the same direction of sense ; and we say also, "this is something like being drunk." The form of the

is evidently connected with *fortuna* ; we say, "to tell his fortune," in the sense of to foresay what is to happen.

* Words, sentences ; so that executrice of *wierdes* is as the carrier into effect (the accomplisher) of that which has been said before (foretold).

† Hidden, put aside.

original phrase is that of personification and as coming from a supposed bystander. *D', die*, this. *Heeten*, to name, to specify by name, to call. *D'heet*, (*die heet*) sounds as we pronounce *dead*.

TO DINE.

To make the principal or substantial meal of the day; in French *diner*. *Te dyen* [*dijen*]; q. e. *to become better*; to be bettered by, to feel better from, to improve by food, to refresh by additional means; and don't we, almost proverbially, say, *I feel the better for my dinner*, in opposition to the feel from the want of it; to thrive by internal supply of nourishment. It is in this import the French call the keepers of eating-houses *restaurateurs*, and a nutritive [fortifying] article of diet, *un restaurant*. The word has no relation to the quality of the food *we dine from*, nor to the time we take it at. *To dine off a leg of mutton*, is to better by it. *Breakfast* and *supper*, are comparatively inconsequential refectations, in regard, both to the articles of food used at them, and to the importance attached to them by society. *To dine upon bread and cheese*, is, to be better after eating it. The ancient term, with us, for *dinner-time*, was *mealtide*; and the Dutch term is *noenmael* [*middajmael*]; q. e. *noon-meal* [*midday-meal*]. JOHNSON tells you, *to dine*, is as the French *diner*. When we refer to etymologists for *diner*, they tell us it is, as the Italian *desinare* [to dine], and that, that is, as the Latin *desinere*, to cease, to end; but that would be a better source for *death* [ceasing to live] than for *to dine*, which is, to better, or add to, continuance. The fact is, this is one of those scholastic whims which have degraded etymology with us, and given language the appearance of being the result of *stupid chance*, instead of *divine design*, as, when duly traced, it is found to be. The Italian *desinare*, is simply a latinized form of the old French *disner*,

now *diner*. *Dyen* sounds as we pronounce *dine*, and *dijen*, as the French pronounce *dine*. *Dijen* is also spelt *dijden* and *dijghen*, and is the source of a large stock of words, to be explained in the subsequent pages.

“ I love bettir the acqueintance
 Ten timis of the King of France
 Than of a pore man of milde mode,
 Though that his soul be all gode,
 For when I se beggirs quaking,
 Naked on *mixins* * all stinking,
 For hunger crie, and eke for care,
 I entremet not of ther fare,
 Thei ben so pore, and ful of pine,
 Thei might not one's yeue me A DINE †,
 For thei have nothing but their life;
 What should he yeve that licketh his knife.”

*False Semblant in CHAUCER'S Romaunt
 of the Rose; from the French.*

“ The morowe came, and nighin gan the time
 Of MEALTIDE, whan that the faire quene Helen
 Shope hir to ben an hour aftir the prime
 With Deiphobus, to whom she n'olde ‡ faine
 But as his sustir homely, sothe to saine,
 She came to DINIR, in her plaine § entent,
 But God and Pandare wist || at what she meant.”

CHAUCER.

The French *dinée*, dinner, is a dining, and has no relation either to time or sort of food, but is as *dijing*, *dije*, the participle present of *dijen*, and thus a filling of the stomach, and so a bettering of the body, and our *dinner* is the same word spelt after the English pronunciation of the French term.

CHEEK BY JOLE.

As in the expression, “there they are setting cheek by jole,” in reference to people sitting so

* Dung-heaps.

† i. e. A dinner; a belly-full of victuals; a dining.

‡ To whom she was wholly inclined, but with a sisterly love.

§ Ostensible, apparent, outward.

|| Judged, guessed, divined; *wijsen*, to judge, to form an opinion.

close as to make a ridiculous appearance, or to suggest the idea of impropriety to him who uses the expression. *Schick by jool*; q. e. *a posture* [arrangement] *contrived by a fool*; in the sense of, no one but a fool would have taken so ridiculous a position; and as the expression, by its form, relates to each or either, and thus to one as much as the other, and so to both or all together, it is as fools placed one by the side of the other. I believe we use the phrase generally as confined to two only; and that arises merely from the travesty being *cheek by jole*, two terms for the same thing; but that is not the original sense. *Schick*, order, arrangement. *Jool*, fool, ridiculous personage. *Weezende in der daat een JOOL* (being in fact a fool). *P. C. Hooft*.

TO LEAD APES IN HELL,

In the meaning of to remain unmarried, to continue a spinster or a bachelor, and in no real relation to one sex more than the other. *T'u lied: ee-haps in el*; q. e. *for you the bridal song; while marriages proceed in another direction*; you can hear the nuptial carol, while you see chances of matrimony taking place in other directions; and implying, in spite of the espousals you see take place with others, your heart is still obdurate enough to keep from following the example set you by your neighbours. The saying in the original has none of the little minded malice infused into it, by the travesty; but refers to a voluntary complacency in celibacy, or at least in not committing yourself to another for better for worse without necessity. *Lied* is as, *bruid-loft-lied*; epithalamium, hymeneal chaunt. *T'u, te u* (to you, for your share). *Ee*, marriage. *Hap*, chance, portion, lot; and *ee-hap*, marriage-chance, is used here in the plural number; or, the original word may have been *ec-'happcs*, and thus marriage—

happenings, takings place of marriage; then *happe* would be as the participle present of the word *happen* in the sense of to seize the opportunity, and thus as the opportunity of marriage taken. But I think the first is the true phrase; for *happen* means also *to bite*, and would infuse a malicious import, not befitting the sense of the phrase. *In el*, to the other, or in another direction. *Ee-haps*, sounds *apes*. *Lied*, sounds *lead*. *T'u* sounds *to*. We say, marriages are made in heaven, in the sense of, though to us as the effects of chance, they are, in fact, like every event, the predestinations of a designing Providence.

NOTABLE

As the epithet of the industrious usefully painstaking female. *Nutte 'er bije el*; q. e. *the industrious bee (person) is a use to every one*; implying, the bee not only produces that which is necessary to itself, but also, by the abundance of the provision it makes, affords a share to man. And when we apply the epithet, it is in the sense of one who not only keeps herself clean, but also prepares cleanliness for others. *Bije*, bee, as the type of useful homefelt industry, is feminine and refers naturally to woman. *Nutten*, to be of service to. *El*, another, and thus, indefinitely, all others. JOHNSON, under the sway of Latin and Greek, gives the word as the French *notable*, as the Latin *notabilis*, remarkable; whereas, a *notable woman* is one of the true or natural character of her sex, in which one who is not *notable* is the truly remarkable one of it. - Besides, the stress or breadth of sound is laid upon the *no*, in the Latin and French words; but in our *notable* upon the syllable *not*, as NUTT, where it is contracted.

TO HELP A BLIND MAN OVER THE DITCH.

As in the expression, "you are a pretty fellow to

help a blind man over the ditch ;” and implying you are not adequate to the undertaking, you are not equal to the task, unfit for the office ; you have not the means. *Te heyl 'p er beleend m'aen hoev' er de duijts ;* q. e. *to the salvation of one who is mortgaged (in debt), among other things, to have the pence, is a main point ;* to be of service to one whose person and property are responsible for the debts he has contracted, it is not sufficient to have the inclination, but you must also have the money required, in order to be of real service. *Heyl*, salvation, sound state. *'P*, op, for. *Beleend*, beloand, mortgaged over head and ears. *M'aen*, *meê aen*, together with, along with. *Hoeven*, to be necessary, to need. *De duijts*, the doits, the money. *Heyl'p*, sounds *help*. *Beleend*, as we pronounce *blind*. *M'aen*, sounds *man*. *Hoev'er*, as *over* with an aspirate, which is no letter. *Duijts*, is as near to *ditch*, as any ancient form of our language will admit. *Er*, there, in this case.

HE MEASURED HIS LENGTH ON THE GROUND.

As in the expression “ he measured his length on the ground,” and implying the person in question had a fall. *Hie mis-ure, 't is lengt aen de grond ;* e. e. *here mischance, it is at full length on the ground ;* here you may see an unlucky moment exemplified by the person who is lying at his length before you ; and one fallen accidentally is as a practical instance of ill-luck. *Hie, hier*, here, that which is before you. *Mis-ure*, an evil hour, unlucky moment, a mishap, misfortune, mischance. (*Ure, uur*, hour, moment, instant time, and in the neuter gender) ; the French say *malheur*, the Italian, *mal'ora*, the Spanish *mala ora*, and we *in an evil hour*, in the same sense. *Lengen*, is to stretch, to lengthen, and also to reach ; but in either sense its participle past will do for the above expression. *Aen*, on. *De grond*, the ground, bottom.

A FEATHER IN HIS CAP.

As when we say, "that was a feather in his cap," and in the sense of that was something which told [counted] in his favour; some additional honour to him; something accrued to what was his before. *Er feit er in hys keep (kappe)*; q. e. *that was something to his account*; a doing (action) which told to his account; something that came into his score (reckoning); a notch for his tally. *Feit*, a fact, something done, an act, a feat. *Keep, kepe*, is groundedly a notch [cut], and the root of the antiquated *kepen*, surviving with us in the verb *to keep*. But *keep, kepe*, is formed of the obsolete præterite of *kappen*, to cut, to notch, to hack; and thus that which is cut, or a cut. And the *kepe (kappe)* of the above original phrase, is as the participle present of either *kepen*, to keep, or else of *kappen*, to cut. And, in former days, accounts [reckonings] were kept by notches, cuts, scores, so that the word is as a notching or cutting, in the sense of an account *kept*. And the expression *to keep an account*, arises from this meaning of the verb *to keep*. *To keep* a servant, is to add him to your account or reckoning on the debt and on the credit side, and is as an equiponderating of what he costs with what he does. *To keep a mistress*, is to put or add her to your account, in the same sense. *To keep the right road*, is to turn or put the right road to your account, and thus to your use and service. By custom and time the word has extended its meanings, but always relatively, and in the sense of its original import. But in the expression, *he kept out of sight*, I suspect *kept* is as the præterite of *kippen*, to withdraw, to remove, to take away, to steal away from, to disappear. *He kept from me* is as, he took himself away from me. But I take *kippen*, in this meaning, to be a modification of *kappen*, to cut off; and quite another word from *kippen*, to hatch, to come out of the egg. The Latin

caperi, cepi, captus evidently belong here. It is in this direction of sense, we use the term *a score*, in the expression *milk-score*, which was originally a stick on which the account was *cut* or *scored*. And *a tally* is a stick on which accounts are kept by *cutting*.

NERVOUS,

as in the expression "he is in a nervous state," and in the sense of, he is in a gloomy, dejected, distressed state of feeling. A phrase in constant use, as well among the sufferers, who know its meaning by sad experience, as among the physicians, who see what is the matter and use the term, though they would be at a loss to tell why the word should express that state rather than any other term which might have been pitched upon for the purpose. JOHNSON, who always seems in a huff, when he is defeated by some common word in his attempt to resolve it to his mind, says, the term is *medical cant* (humbug), and defines it, *a state of weak nerves*. Implying, of course, a connection in the word with *nerve*, as the Latin *nervus*; a term which would be more likely to bring out the idea of a *strong*, than of a *weak* state. And this from the most illustrious and enduring martyr of the affliction, that perhaps ever suffered under its agency! NERVES, as when we say, "his, is a disease of the nerves:" *Naerwees*; q. e. *the woes of debility*, the woes of dejection [prostration of strength], distressing sufferings, oppressive inflictions, always in an indefinite sense, so that no fixed cause of this suffering is pointed at by the term itself, and thus, in fact, implying an undefined vague unaccountable state of feeling; and such is the real meaning of the nosological *nerves*. NERVOUS is the same word when *wees* is lettered as our plural *woes*, *wos*, the Anglo-Saxon *was*, in the same sense. So that *nervous* is as *naerwoes*, and a same term with

naerwees, as *nerves*. *Wee*. *wa*, *woe*, *wo*, is the same word with the Latin *Væ*! [the interjection of sorrow or lamentation], and the Greek *οὐαί*! where the aspirate is dropped. *Væ misero mihi* is as, woe is to hapless me! and *væ* alone would account for the *v* in our term *nervous*, instead of the *w* of the original form; even if *v*, *w*, *f*, were not well known interchanging aspirates. *Naer* is grounded in *na*, nigh, near, whence *na-er-en*, now *benarren*, to distress, in the sense of *to narrow*, as to make too near, and so to confine, of which *naar* is as the participle present, and thus as distressing, pinching. *Narrow* is from the same source, indeed the same word; and *narrow circumstances* are pinching, distressing, circumstances.

“The swallow Progne with a so’ rowfull lay;
Whan morow came, gan make her wa^r*menting,
Why she forshapin was; and ever lay
Pandare abed, halfe in a slomberinge
Til she so nigh him made her wa^r*menting,
How Tereus gan forth her sustir take,
That with the noise of her he gan awake.”

CHAUCER.

* In *wa^rmenting* we have *woe*, as originally pronounced, viz. as the Dutch *wee*.

“The wine to bringin him commaunded he,
And dianke anon, none other wo he made;
When might is joignid unto cruelte
Alas! to depe wollin the venim wade.”—CHAUCER.

“His helme to hewin was in twentie places,
That by a tissue hang, his backe behinde,
His shielde to dashed with swerdis and with maces,
In which men might many an arowe finde,
That *thirlid* * had both horne and *nerfe* † and rinde.”

CHAUCER.

The phrases, *disordered nerves*, *deranged nerves*, *nerves in a sad state*, &c. are all expressions which

* The same word with the more modern *drilled*, as pierced.

† The sinew, and here used in the sense of the Latin *nervus*, as force, strength.

have crept into use in reference to the supposition that the term was an offset of the Latin *nervus*, and are in truth solecisms [improprieties of language].

Obs :—*Nervous*, by the less polished part of society, is still pronounced *narwoes*; and thus in a sounder sense than the *nervous* of refinement.

INTRODUCTORY OBSERVATIONS

TO THE

FIRST EDITION

OF

Nursery Rhymes,

As the now unmeaning metrical farragos known by that title; and which, in a greater or less proportion, survive our nursery-days in the memories of us all. That such compositions should have acquired the wide spread they have among us, with the form they now appear in, is repugnant to the nature of language and the feelings of common sense. And I am persuaded they appeared, originally, during the existence of a form of our speech, in which the sound of the form they now present to us carried the sense they were intended to express. In this view, by referring the *sound* of their present form to *words* which at that time belonged to our language, I have endeavoured to restore them to the state in which, I believe, they were first produced. In all those I have tried by this test, I have found connected meaning to be the result. It is this form and meaning which is offered in the following pages. If I have succeeded in demonstrating, by the means I mention, the fact to be as I believe, this seeming anomaly in language is no

longer real. The metre is punctually the same, and the sound scarcely varies in either stage; preserving always that pronunciation of the letters, which belonged to them in their prior currency among us, and which has been pointed out in the beginning of this essay.

The reinstated specimens are not offered as models of composition, nor as the effusions of superior genius, but simply for that which I believe them to have been. To me they seem popular Pasquinades, elicited by the soreness felt by the population at the intrusion of a foreign and onerous church-sway, bringing with it a ministry, to which a goaded people imputed fraud and exaction. As such, these compositions gained that popularity which is now continued to them as traditionary jingles. The disguise of their true form, I believe to be owing to the nature of their original import, and to have been suggested, to those interested in neutralizing such import, by the unparalleled change which was then rapidly supervening in our language. The common origin and nature of both forms rendered such artifice feasible to zeal and ingenuity.

The translations, in the modern form of our language, having neither the metre nor the poignancy of the originals, appear flat and comparatively tame. A glossary is added at the end of this essay to explain the presumed original terms used in the reinstated specimens.

ADDITIONAL INTRODUCTORY OBSERVATIONS

TO THE

PRESENT EDITION.

As one of the explanations of the term KAERLE, KEERLE, given by Kilaan, in his Dictionary, we find what follows: KAERLE. *vet. sax*; Parùm favens parùmque propitius Saxonum genti: hostis Saxonum nationi. q. e. Carolus, *nempè Magnus ille Saxonum domitor acerrimus, qui Saxones subjugatos omni rationi Christianos facere conatus est. Speculum Saxonicum.* In other words, “that the term KAERL, besides its appropriate meanings, was used by the ancient Saxons as a trope for their oppressor, Charlemagne; who, not satisfied with having subdued that nation, employed all the means in the hands of a persecuting conqueror to force the dominion of the Roman Catholick Church upon them.” So that it is not improbable, but some at least, of the ensuing anti-clerical lampoons took their rise during the career of this bigotted and ferocious tool of the Pope; while in time they obtained a general spread among the subduers and, in part, authors of our race.

The outrageous bearing of the satellites of the Roman Church, under the protection of this imperial scourge, increased from day to day the number and circulation of these popular execrations, till their ripeness produced an urgency to rid the church of this perplexing mode of stigmatising the conduct of its members. The remedy was ingenious, and worthy of the astuteness of friars. An unparalleled and constant corruption of the dialect, in which they were composed, was taken advantage of, and the invective of the lampoon was gradually undermined by the introduction of a harmless, unmeaning, medley of a precisely similar sound and metre, in the latest forms of the altered dialect; till in time the original import was forgotten, and its venom and familiar use replaced by the present Nursery Rhymes. But by whatever hands the scheme was accomplished, its success has been complete, and the ingenuity and dexterity employed conspicuous; for while not a trace of the former meaning has been suffered to remain, not a particle or note of either sound or metre has been lost to the public ear, in which their echos still continue to resound in their various and wonted proportions. To suppose their national prevalence and long standing could have been acquired by the fascination of an unmeaning jingle, seems to me to be to prefer an unaccountable and mystifying anomaly in language to a plain and intelligible rule

in the very nature of it. This is my theory concerning these anomalous compositions.

A friend has pointed out to me a passage, in Birch's life of Milton, which seems to prove the existence of cotemporary documents confirmatory of the odious light in which the Saxon monk was viewed. Documents, probably, familiar to our eldest chroniclers, but of which no traces, except such as are met with in their own writings, are extant. The passage is as follows: "Mr. Toland, speaking of 'Milton's* History of Britain,' observes: We have not this history as it came out of the author's hands; for the licensers, those sworn officers to destroy learning, liberty, and good sense, expunged several passages of it, wherein he exposed the *superstitious pride and cunning of the POPISH MONKS IN THE SAXON TIMES*, but which were applied by the sagacious licensers to *Charles the Second's BISHOPS*."

The number of the NURSERY RHYMES still in popular currency must be considerable; I myself have heard, or seen more than three hundred, not one of which (of those at least I have tried) have refused to resume, when tested by correlative sound

* Milton could only have collected his information concerning the SAXON MONK from our oldest writers, to whom documents must have been familiar, which had been put out of any one's reach, most likely, long before the time of that writer.

in our ancient dialect, the shape of some anti-clerical lampoon in that form of language.

If those, who deem the following compositions harsh and exaggerating sarcasms, will turn over the pages of the courtly and catholick, but candid, Chaucer, they may learn to regard them as the comparatively lenient and understating expositions of the conduct of the lazy, libertine, rapacious satellites of an outlandish and anti-national Church.

Nursery Rhymes.

- 1.—*Jockey was a Piper's son,
And he fell in love when he was young,
And all the tunes he could play,
Was, over the hills and far away ;
Over the hills, and a great way off,
And the wind will blow my top-knot off.*

J' haeck gij wo aes ! Er Pye persse aen !
End hije fel in el hoeve ! Weè 'n hie wo aes j'hangh !
Aentael de tuijns ! Hie gij houdt pleê !
Wo aes, Hoeve Heer de hilde's, end Vaêr er wee ;
Hoeve Heer de hilde's end er gret wee af,
End die winnt wel blô Oom Hye, Top knouwt af.

You Harpy! where provisions are at hand! You man of the Cowl [monk]! keep on with your grinding oppression! keep on with your fell vexations in your neighbour's farm! Woe to the village where there exists a provision store! Put in your claims upon the produce of the gardens and orchards of the village! They are all within your homage [all hold of you]!

Of our provision the farmer is the true and safe preserver and useful purveyor; the monk the curse and the waster. The farmer is the store that preserves and supplies the bread we eat, and thus keeps want at a distance. But that which the timid wheedled Cousin-Farmer had harvested and stored up for us, the Friar seizes upon and devours like a cancer [is all swallowed by the devouring jaws of the Monk].

The first three lines are an ironical apostrophe to the Friarhood to persevere in their oppressions and robberies, and open

the opportunity to state the way they were felt by the sufferers. The other three lines are as a kind of return of the speaker to his own breast for the grounds upon which the above apostrophe has been extorted from him ; and by which he shews the relative effects of the industrious thrifty cultivator of the earth, as contrasting with the idle rapacious consumers of its produce, in regard to society. It was of the four first lines, the first Lord Mansfield said, he would rather have been the author, than of any other four in all the English Poetry. That he said these words, I know, but upon what ground beyond that of easy stanza-like resonance I am not now aware. *Was*, instead of *were*, is not English, as used in them ; but has been forced in, from analogy of the sound with the original form. From the term *Jockey* falling into the travesty, the lines have been supposed to relate to some Scotch rustick scene ; but upon no other ground, clearly.

J', je, ye. *Haeck*, a rapacious being. *Woe aes*, where provision is to be had, and sounds *was*. *Pye*, a hood of woollen or felt which covered the head and shoulders, and was the uniform dress of the friar of those days ; and hence the token of that tribe. *Hijen*, to vex, to worry, to oppress. *Fel*, ferociously. *In el hoeve*, in the demesne of another. *Wee'n, wee aen!* woe befall ! *Hie*, the hamlet, village, *street*, in the former sense of a village and which still survives in the names of some of them ; as for instance in *Market-le-street* ; and means a row of houses at the sides of a highway or road. *Woe aes j'hanghe*, wherever there may be a larder [store] full of meat, a place where meat is prepared for keeping. *Aentaelen*, to cite, to summon, to call upon. *Tuijn*, orchard, garden. *Pleé, pleghe houden*, to hold in homage. *Hoeve-heer*, the farmer, the landlord in those days. *Hilde*, the pantry, as the place where provisions are preserved and had when wanted for use ; and thus a useful due preserver. *Vaêr, vader*, the father, the token of the Monk whose popular title it was. *Wee, woe.* *Greten [kreten] af*, to hoot away, to scare away. *Winnen*, to earn. *Bló, blood*, timorous. *Oom*, the wheedling appellation given by the Monk to the Cloddy, and means *Cousin*, my cousin. *Hye*, the worker, the peasant. *Top*, the crown of the head, that part where the monk was shaved, and thus his token as the mark of his calling. *Knouwen, knaeuwen*, to gnaw away. *J'hangh* sounds *young* ; *j'haack gij, jockey* ; *hie fel in el hoeve*, he fell in love ; *bló oom hye, blow my*.

“ Is it such perill with him for to mete ?

I shall him seche by stile and eke by strete *.”

CHAUCER.

* Over the fields and along the towns [villages].

2.—*The lion and the unicorn
Were fighting for the crown ;
The lion beat the unicorn
All round about the town.
Some gave him white bread,
Some gave him plum cake,
And sent him out of town.*

Die laeyen end die u nick oe'ren
Weêr-vecht ! Ding ! Voer dij krouw'n !
Die laeyen biedt, die u nick o'ren
Al rouwhond er bauwt dij toe hun.
Sie Oom geev' hem wyte breed,
Sie Oom geev' hem blaem keck,
End seyn t' hem, houde af toe hun !

Fight against ! contest ! lay your claws upon him who comes to load you with fresh rates, and with eager intention to put a fresh yoke upon your neck ! Like a surly mastiff, growl at [show your teeth to] him who offers to assess you afresh, and put another yoke upon your neck. Be sure, Cousin Cloddy, you make the fellow comprehend your reproof, that you blast him properly [give it him well] ; and that you make known to him by some practical sign ; the sooner he betakes himself to his own den the better for him.

Laeyen, laeden, to load, to lay on, to make more heavy, *aggréver*, *aggravare*, and sounds *lion*. *Nick, neck, nack, neck*. *Oe'ren, oeveren, uveren*, to desire eagerly, to long for, in Latin *avere*, whence *avarus*, and probably the same word with *ijveren*, * to take to heart, to be zealous for. *Weêr, weder*, against. *Vechten*, to fight. *Dingen*, to litigate, dispute. *Voeren*, to put forward. *Krouw, krauw, krauw*, a stroke with the talon or claw. *Jemand een lustige krauw geeven* is, to give a man a proper rebuff, a sickener. *Bieden*, to offer. *Rouwhond*, a rough dog. *Bauwen*, to make mouths. *Toe hun*, to him,

* OBS.—It is however possible *o'ren* may be as the contraction of *overen*, to ride over, to bestride ; and *nick o'ren*, as to neck-bestride.

[them]. *Oom*, the clerical trope or cozening token for coaxing the Farmer by. *Wyte*, reproach, reproof. *Breed*, broad, open. *Geeven*, to give. *Blaem*, blame, scandal, opprobrium. *Keck*, boldy, stoutly. *Seynen*, *seinen*, to make a sign to. *Houde*, quick, at once. *Af*, off. *Toe hun*, to their home, to his house, *chez eux*. *Vecht*, sounds *fight* and *vecht!* *ding*, *fighting*; *t* and *d* commuting sounds. *Sie oom*, sounds *some*. *B* intermutates with *P*; so that *blaem* sounds, *plum*.

3.—*Hie ! diddle diddle*
The cat and the fiddle,
The cow jumpt over the moon,
The little dog laughed to see such sport,
While the dish ran after the spoon.

Hye! died t'el, died t'el
 De guit end de vied t'el.
 De Kauw j'hummt; "Hoeve eer; dij moê aen."
 De lij t'el doghe laft tot sij sus sport;
 Hou yl te dies: "Ran! haft er dij spaê aen."

You that work hard for your bread, do contrive among yourselves to shame the common thief and mischief-maker. This Jack-daw (priest) keeps on repeating "Plough the land duly; be pains-taking, my man!" and this curse to every virtue continues harping on in the same strain till he is stopped short. Be sure you salute him at once with, "My active fellow! take you this spade and get your own bread with it honestly, and dont filch from others.

Hey, *hye* is properly the beetle, in those day's the labourer's principal work-tool, and thus a metaphor for the labourer himself, and so the class of labouring peasants. The word is also used for the paviour's rammer. *Heyer* and *dyker* is, a *hedger and ditcher*, with us a rustick labourer. *Hij eet als een hyer*, is, he eats like a working man. *Ran*, slim, slender, and thus a proper subject for work. *Died t'el*, show up, sounds *diddle*. *Vied t'el*, every man's bane, sounds *fiddle*. *J'hummt, je hummt*, mumbles on for ever, sounds *jumpt*. *Kauw*, Jack-daw, here as one that keeps on saying the same thing over and over again like a parrot. *Dij*, thou, sounds *the*.

4.—*Hey my kitten, my kitten
And hey my kitten, my deary;
Such a sweet pet as this
Was neither far nor neary.*

*Here we go up, up, up,
And here we go down, down, downy,
And here we go backwards and forwards,
And here we go round, round, roundy.*

Hey! mij ketten, mij ketten!
End hey! mij ketten! mij deyre je!
Sus er: sij u liet pete. Als dies
Was neder vaer naer neere je?

Hier wije-gauw hoop, hoop, hoop;
Hier wije-gauw toe hun, toe hun, toe hun je
Hier wije-gauw back-waerde's end voêr-waerde's
Hier wije-gauw rouwhond, rouwhond, rouw-
hond je.

Honest rustick! you are my torment, my torment, and again I say, you are my torment, my eternal pain. Silence! for shame then! Dont he call you Father? Surely this lamentation cannot be as a low-spirited dread of not having a sufficient share of our provision. In this place, the holy sly boots hoards up, hoards up, and is always hoarding up; here he is in every house at home, every house is his own, his home at all times. Here he is the controller of every man's provision-store, and of the provender for his castle. And here the holy one treats them all in return for this like dogs, treats them all like dogs, and is for ever treating them as dogs in return for all this.

Hye, hey is explained in No. 3. *Pete* is properly God-father, and was used as an appellation of respect and affection from the rustick to the members of the church. *Vaer*, fear, sounds *far*.

The priest is over-heard uttering, like a spoilt child, complaints against his indulgent provider. He is interrupted

and reminded of his unconscionable ingratitude. The rest is the interlocutor's description of the complete controul of the churchman over the peasantry and the way this is abused by him. The pasquinade is in the form of a prosopopeia. *Naer*, after, sounds *nor*. *Wijë-gauw*, holy sly-fox (sly boots), sounds *we go*.

5.—*Diccory, diccory, dock,
The mouse ran up the clock;
The clock struck one one;
The mouse ran down,
Diccory, diccory, dock.*

Dick-oore, dick-oore, dock ;
De maê's ran op de klokke.
De klokke strack won.
De maê's ran toe hun,
Dick-oore, dick-oore, dock.

Thick-headed dolt, you dolt bring out what you have for our use. The churchman is in want of a fresh supply of provisions. The churchman got at once what he demanded with such hardy impudence. Dont you hear ! the churchman tells you provisions run short with him. Bring out at once, you thick-headed dolt, all what he orders so impudently.

Dick-oore, blockhead, dolt, designates the foolish peasant who is the dupe of the churchman's arrogance and gives up to it that which he has earned by the sweat of his brow. The object of this Pasquinade is to reproach the husbandman [peasant] with his gullibility ; and the churchman with his bare-faced impudence in demanding that which has been acquired by another's toil. *Maê's* is pronounced *maá's* and thus *mous*, mouse ; the *a*, being broad, sounds nearly as *o*. *Maê*, *maeghe*, maw.

6.—*Mistress Mary quite contrary
How does your garden grow ?
With silver-bells and cockle-shells
And so mine garden grows.*

Mistruwes meere! guyte-gewaent-treure!
 Hoe dus uwer garden grouw?
 Wijse selv' verbelds end gochel-scheels
 Aen, so myn garden grouw's.

Mistrustful fable! filling the mind with apprehension of evils invented by the villain who profits by them. How happens it the terror of your scourge is so prevailing? If the terror of my scourge is such, you must charge it to the account of the brain-sick fancies of the weak-minded, and to the idle scruples raised by the cunning jugglers who hold their sway by it.

Evidently aimed at the undue practises of the confessors of those days in relation to their addle-headed penitents. *Guyte-gewaent-treure*, literally, rascal-hatched misery, sounds quite contrary. *Wijse* sounds with.

7.—*See Saw, Margery Daw,*
Sold her bed and lay upon straw;
Was not she a dirty slut
To sell her bed and lie upon dirt?

Sie saegh! maer je reê d'auwe!
 Sie hold Heer Bede! end leye hope aen's trouw!
 Wasse n'aet schier dier te slot,
 Toe celle Heer Bede, end laeye hoop aen dierte.

Preserve a humble abject aspect! mind nothing but to make the earth afford produce by your labour! be respectful and obedient to Lord Beg-all (the Friar) and learn to place all your hopes in the promises he makes you. If, in the long run, famine should come into the land, then you will behold Lord Beg-all betake himself to his cloister, and become an addition of fuel to the flame which is devouring you.

Sie hold, look with affection at, sounds *sold*. *Heer Bede*, literally Lord Petition (Rogation), and here the metaphor for Friar, as member of those religious orders termed mendicant (such as the later founded Capuchins and Recollôts, &c.), and

who had no revenues for the maintenance of their members, but were of course dependant upon charity. *Leye* sounds *lie*. *Laeye* sounds *lay*. *Dierte*, *duurte* dearth, scarcity, famine, sounds *dirt*.

A Pasquinade aimed at the mendicant members of the monkhood, who lived in idleness by begging their bread from the industrious peasant, and in return added to his misery in times of want, by loitering in their at-home without going to his assistance, and devouring in their convents provisions obtained from him in better times.

8.—*Harry Parry when will you marry ?
When apples and pears are ripe.
I will come to the wedding
Without any bidding
And lie with the bride all night.*

Heer je, baer je, wenn wel uwe maer je !
Wenn' op pellen end persse Heer Raep !
Ei wel ! kom ! doe de wedd' in,
Wijse houd ene bidding !
Aen laeye wijse die bereid al nae het.

Domineer over them ! roar out to them ! You plunderer ! make them swallow your idle tales ! teach them to submit to your fees for burying their bodies, and to your usurious loanings ! Come then, call in your pawns (forfeits) ! give notice you are going to make increased assessments. Into the flames the assessor along with the assessment-order (condemn the order for a new rate to the flames and its deviser along with it) !

Bidding, a notice of a meeting to bid one against another for the district [land] upon which a tax [tithe] was to be paid ; a kind of letting a rate or tax by roup. *Heer raep*, Lord Rapine, a symbol of the priest, who, at that time of day, seems to have been a sort of pawnbroker to his parishioners ; or at least took interest upon the postponed payment of his dues. *Persse*, usury, extortion, and sounds *pears*. *Laeye*, blaze, roaring fire, sounds *lie*. *Nae het*, along with it, sounds as we pronounce *night*. *Wijse*, give notice ; sounds with. *Houde*, *houd*, at once, directly. *Baeren*, to roar.

9.—*Jack Sprat*
Cou'd eat no fat,
His wife cou'd eat no lean,
And so, betwixt them both,
They lickt the platter clean.

Jackes praet
 Goed hiet nauw vat,
 'Es huif goed hiet nauw leen,
 End so betwisten bod
 'T heilicht de platte er kleyn.

In the doctrine of the priest, it is righteous to exact the last farthing of your claims upon another; in that of the lawyer, it is righteous to hold fast by what you have, while you take the highest interest for it upon the most abundant security; and both of them twist about the law of God to their own purposes, with such sleight and plausibility, that the shorn crown (tonsure) is mistaken by the vulgar for the stamp of the holy saint, instead of the worldly-minded rogue.

Jacke, the surplice, and here metaphorically the church [clergy]. *Huif*, the coif, and metaphorically the law or lawyer; sergeants at law are styled of the coif. *Huif* sounds *wife*. *Platte*, the tonsure [shorn crown], and metaphorically the order of clerks [clerical body] which at that time of day included both priest and lawyer. The emblem of the tonsure still survives in the black patch of the judges and sergeants at law's wigs. 'T, *et, het, it. Het kleyn*, the ignorant rabble. That the avaricious cunning of the churchman in regard to his dues, the interested advice and attention to the home-invented and multiplied formal technicalities of the lawyer and the gullibility of the illiterate laymen of that day are struck at by this lampoon, is evident, 'T *heilicht*, it makes a divinity of, sounds *they lick'd*. *Th* has no representative but *t* or *d* in Dutch.

10.—*Jack Sprat*
Had a cat ;
It had but one ear ;
It went to buy butter
When butter was dear.

Jackes praet
 Huydt er guit;
 'Et huydt Bot wan hier;
 'Et wint toe Baei Bot er;
 Wee 'n Bot er! Wo aes dij hier?

The churchman's tales while they serve to fill the rogue's belly on the one hand, serve to pinch that of doltish cloddy on the other; they convert the cloddy-dupe into the provider of the woollen-gowned gentry (the Friars). Alas poor Cloddy! who is there to provide for thee in this state of things? (whence in the mean time your food?)

Wan, empty, sounds *one*. *Baei*, serge, a coarse kind of woollen stuff used for the friar's garb, and metaphorically the friar as the whole craft. *Bot*, a dolt, one easily duped, metaphorically the peasant, and so the peasantry. *Wee 'n*, (*wee aen*), woe upon! pity upon! and sounds *when*. *Wo aes dij hier*, whence will food come to you in this case? and sounds *was dear*. *Huydt, hoelt*, keeps, feeds, sounds *had*.

11.—*Robin de Bobbin, the big-bellied Ben.*
He eat more meat than fourscore men,
He eat a cow, he eat a calf,
He eat a butcher and a half,
He eat a church, he eat a steeple,
He eat the priest, and all the people.

Raep-pijn, de Boê-pijn, die bigg by el leed ben!
 Hij hiet; mij hoor miet! t'aen voêr-schuere menn!
 Hij hiet er gauw: hij hiet er kalf:
 Hij hiet er: bat je er aen der alve!
 Hij hiet er: ghierse! hij hiet er: stapel!
 Hij hiet die prijs: Aentael de bijbel!

Rob-toil, thou curse to our barns; you that fatten like a hog by other men's labour. The fellow says, with an arrogant tone, I have a right to my dues? away with your produce to my barn and store! he bullies the sharp ones; he bullies the flats: he says, with a grave face, Be sure you never forget to do

your utmost for the priest ! whine and beg for him ! hoard up for him ! While to him who is setting out his tythe, he cries out : Justify by appealing to the Bible.

Raep-pijn, a then popular metaphor for a greedy priest ; *raepen*, to rob ; *pijn*, labour. *Bigghe*, *bigge*, *big*, *vigghe*, *pig*, are the same word, and here used in the sense of a fat hog, and by implication a sort of Trulliber. *Boeye*, *boede*, *boê*, homestead, also storehouse or magazine, and *boê-pijn* is as an infliction to the provender-store. *Prijsen* is to value, to set a price upon ; and *prijst* sounds *priest*. *Bijbel*, bible, by the intermutating sounds represented by *p* and *b*, and by the *ij* sounding *ee*, travesties into *people*, which is the utterance we give to the word *people*. It was to the Bible the priest referred his then restiff Saxon neophytes as the holy tariff of his dues.

12.—*Goosy goosy gander !*

Where shall I wander ?

Up stairs and down stairs,

And in my Lady's chamber ;

There I met an old man

That would not say his prayers.

I took him by the left leg

And threw him down stairs.

Guise guise gae 'n daer !

Weêr Schell-Hey waene daer

Op stuyrs aendoen stuyrs ;

End in mêlyd is schem baer.

Dere ei ! met een ouwel-man !

D'aet, woad n'aet, sie ee is Par-heers.

Hye tuck heim by die left legghe

End seer ruwe hem doe aen stuyrs.

Do you hear the insolent jeers and sneers that echo from that room ? It must be the labour-curse in committee, contriving how to lay load upon load of new taxes. There all feeling for those that pay them is an empty shadow. To think of compassion for us in the breast of a priest [a wafer-man] ! Provender, rage after provender, that is the order

of the day [law] with these lords of the parish. Let the labourers [peasantry, parishioners] concert together some plan of operations which may make these chatter-boxes sorely rue the taxes they have loaded us with.

Schell-hey is as the plunderer of the farmer [husbandman], and thus as the priest. *Hey* has been already explained, and *schellen* is to shell, to strip. *Ouwel-man*, wafer-man, mass-man [Priest]. *Par-heers*, of the rector [parson], and sounds prayers. *Schellen* is to peel or strip, and *schell-hey* is thus literally *peel-peasant*. It would seem by this, some church-rate is referred to, where the clergy assessed, but did not pay. Where their privilege made them the assessors of the rate, but exempted them from the consequence of it; so that among themselves they mocked the sufferers for being their dupes. *Dere*, sympathy. *Met*, with, in. *Aet*, provision. *Woed*, rage, passion. *Sie*, behold! *Ee*, law, rule. *Hye*, as before. *Tuck*, concerted plan, contrivance, cunning trick, device, trap, snare. *Heim*, private, underhand. *Leffen*, *laffen*, to chatter, to twaddle, hence our *lift*, *laft*, as stuff and nonsense. *Seer ruwe*, severe repentance. *Legghen*, to lay. *Seer ruwe* sounds *threw*.

13.—*Cock-a-doodle-do !*

*Dame has lost her shoe,
Master's broke his fiddle-stick,
And dont know what to do.*

Gack er duijdt hel t'u !
Die 'em aes lost ter sjuw,
Meê aes teer's Bijе roeck. Hie's vied t'el stick,
Aen doen noô wo aet tot u.

Dolt of a peasant! your life is a hell upon earth; you that are such a fool as to take delight in working hard for an honest livelihood. Along with slender diet, the condition of the labourer is that of care and anxiety. While here [with us the monks] it is simply pillage inflicting dearth upon you in the midst of plenty.

Duijdt hel t'u, literally, hell manifests itself to you, and sounds *doodle-do*. *Meê*, *mede*, with. *Aes*, food. *Teer*, slender,

spare. *Bije*, the industrious peasant, the bee being the token of that class. *Hie*, here. *Vied t'el*, war upon the other, pillage of all else. *Stick, stuck*, affair, business. *Sjuw*, hard work. *Aen doen*, to inflict, to cause, to bring upon. *Noó*, nood, misery, poverty. *Wo*, where. *Aet*, food. *Tot u*, to you, into your house, home. A jeering apostrophe to the noodle peasant put into the mouth of the monk by the Saxon lampooner.

14.—*Little Boo-peep has lost his sheep
And cannot tell where to find 'em,
Let him alone, they'll come home
And bring their tails behind 'em.*

Littel Boô-piep ese lost is suiipe ;
End kanne nood t'el weêr te vand om.
Lette hin al hone ! 't heel kom hou 'em !
End beringh ! teer t'heel's behend om.

Little Bo-peep ! his food and his delight are drink ! It is this love of the cup which has invited him again to go out on a fresh visit. Keep to yourselves all reproaches upon this head ! The whole of you come and do him honour, and form a circle round him. Provision has been procured, and will be offered to the whole of us.

Boo-peep is here the Limitour ; the friar employed by the monastery in begging about for its support was formerly called amongst us. *Boó* is the contraction of *bode*, a messenger : and the Limitour was as he who intruded himself into every man's home to procure provisions for his convent, and pick up all the idle gossip he could besides. The term was in use with us in Shakspeare's time in the sense of a hide and seek person. *Ese*, participle present of *esen*, to feed, and so food. *Kanne*, pitcher. *Can*, jug. *Nooden*, to invite. *Letten*, to put a stop to. *Beringen*, to encircle. *Behenden*, to give, to offer what you have got, to hand over.

“ Then they for sudden joy did weep,
And I for sorrow sung
That such a king should play BO-PEEP,
And go the fools among.”

King Lear, Act i. Sc. 4.

15.—*Little Jack Horner*

*Sat in the corner
Eating a Christmas pie ;
He put in his thumb
And pull'd out a plumb
And cried, O what a good boy am I !*

Lij t'el Jacke Hoornaê,
Sat in de koren er,
Hij ding er kruijse m'aes by.
Hij put in ijse te om
End puijld uit er plomp
End kraeijt, O ! wat er goed boeye Am Hey !

The public's bane, Justice Allproper, crammed full of law there, extorts by judicial chicanery, along with his bread, every man's curse. He draws profit from the terror he spreads all round him; and while he grows fat by the traffic, he exclaims, Oh ! what an excellent milch-cow the clodhopper is ! (what good squeezing there is in this spunge !)

Jacke, long-robe, and here as the general term for a Judge or Lawyer. We use the expression, *the long robe*, for the tribe that belong to the profession of the law. Formerly they were clerks, and *tonsured* as belonging to a branch of the *clerical order*. *Hoornaê*, according to what it ought to be ; but here used ironically and for the nick-name of the magistrate of the district. *Am-Hey* is foster-man peasant, by whose disputes and squabbles the Judge was supported. *M'aes* (*meê aes*) sounds *mas*.

16.—*Bobby Shaft is gone to sea*

*With silver buckles at his knee ;
When he'll come home he'll marry me,
Pretty Bobby Shaft !*

*Bobby Shaft is fat and fair,
Combing down his yellow hair ;
He's my love for evermore !
Pretty Bobby Shaft !*

Boô-beschaft is gaen toe sij
 Wie' es silver-boeckels sat is nie,
 Wie' n ijle komt omme ijle maere meê.
 Praet je Boô-beschaft.

Boô-beschaft 'es vattaen veer,
 Gauw meê indouwend 'es "Je hel O Heer!"
 Hij's mij lof! Verhef er moêr!
 Praet je Boô-beschaft,

Our smooth-tongued Limitour is gone to her who is never tired of seeing his silver locks, and who is easily duped by any idle tale he trumps up. Cant on for ever, you fluent clever scout! The smooth-tongued Limitour wheedles out what he wants with such adroitness! slyly slipping in here and there, "Oh ever glorious Lord of Hosts!" For it is he that is always uppermost in my thought. Why don't you join with me, my dear mother, in glorifying him? Oh, may you cant on for ever, you fluent, clever scout!

Boô-beschaft, literally, accomplished messenger [scout], is here as the popular sobriquet for the *LIMITOUR* or friar, to whom the duty of begging provisions for the convent was entrusted. *LIMITOUR* is met with in our old writers. Sterne's begging monk of Calais was one of these *Boô-beschafts*. The lines are as a sneer at the sly lazy monks for the use they make of their penitent dupes. The *ritornello* is an ironical excitement for them to persevere in their holy swindlings. *Ijle* is here used in two meanings which belong to it and sounds *he'll*. *Lof* sounds *love*. *Ver hef er* sounds *for ever*. *Gauw meê* in sounds *combing*. *Douwend* sounds *down*. *Je hel O!* sounds *yellow*. *Heer* sounds *hair*. *Vat aen veer* sounds *fat and fair*.

"A Frere there was, a wanton and a merry,
 A *LIMITOUR*, and a full solempne man,
 In all the orders four is none that * can
 So much of dalianunce and fair language."

CHAUCER.

"Whi sette ye al the kyngis londe to your *LYMYTOURS*, as

* *Knows*, understands. *Kennen*, to know.

ye weren lordis of al menes goodis, and ye wol not suffre a frere to begge in another's *lymytacioun* unpunished."

Jack Upland.—CHAUCER.

"Lordinges there is in Yorkshire, as I ghesse,
A marishe contre called Holdernesse;
In which there went a LIMITOUR about,
To preche, and eke to beg it is no doubt."

CHAUCER.

17.—*Go to bed, Tom!*
Go to bed, Tom!
Drunk or sober,
Go to bed, Tom!

Goè toe bede, dom!
Goè toe bede, dom!
Te ranck hoor sober,
Goè toe bede, dom!

Dolt, too easy in parting with your substance to the begging monk. Dolt, that lends a too willing ear to the idle begging of the friar! Do, you dolt, be more on your guard in listening to such an impostor.

Goe, goed, is here used in the sense of over-easy, of too facile a nature; and implies, foolishly good natured. *Te ranck* sounds *drunk*. *Hoor*, without the aspirate, which is no letter, sounds *or*. *T* and *d* are well known interchanging sounds. The sum of this short Pasquinade amounts to; don't be a proof of the old saying of "A fool and his money are soon parted."

18.—*Jack and Jill*
Went up the hill
To get a pail of water;
Jack fell down
And broke his crown,
And Jill came tumbling after.

Fly away, Jack!
Fly away, Jill!
Come again, Jack!
Come again, Jill!

Jack end Gijl
 Winnent op de helle
 Tooge't er pelle of waerder.
 Jack fel doe aen!
 End brock 'es grouw in!
 End Gijl geê 'em t' heymelen agter.

Vlae erve Jack!
 Vlae erve Gijl!
 Kom er gij inn, Jack!
 Kom er gij inn, Gijl!

The rector and the lawyer would ply their work in hell itself if they could but get a glimpse of a burial-due or a fee to be gained there. Fall to work, priest, assail your parishioners for your dues, employ all the horrors that belong to your trade; and if you should get into any difficulty, the lawyer will find out some loop-hole for you after all (some means of bringing you off with impunity). Strip the homestead priest! Strip the homestead lawyer! Into it there, priest! Into it there, lawyer!

Jack, surplice, gown, the dress in which the priest officiated; and it is also used for the lawyer's gown, the one he wears on duty; here it is employed metaphorically for the catholick priest. *Gijl*, fraud, guile, chicanery, and so the lawyer. The order of the tonsure formerly included both professions; hence *lay-lord* in contradistinction to *law-lord*. *Pelle*, pall, is here used as the burial perquisite (one of the principal bonuses of the priest at that time) and sounds *pail*. *Waerder* is here used in its meaning of fee, and sounds as we pronounce *water*. *Vlae*, flay, sounds *fly*. *Aendoen* is to demand a debt, to dun; *doe aen*, dun them well, sounds *down*. *Geê 'em* (*geve hem*) sounds *cane*. *T' heymelen* (*te heymelen*) sounds *tumbling*. *Erve*, sounds *away*. *Er gij inn* sounds *again*, and means, there get you in, there make an entrance.

19.—*I had a little husband
 No bigger than my thumb,
 I put him in a pint-pot,
 And there I bid him drum;*

*I bought him a little handkerchief to wipe
his little nose,
And a pair of little garters to tie up his
little hose.*

Ei! huyd er! Lij t 'el hus ban!
Noô Bigg r dyn miet om!
Ei! put hem in er pyn-pot
Aen teer! Ei! bidt hem d'rom!
Ei! booght hem er lij-t'el heyend keur kijf toe
wy 'p 'es licht-el noose;
End op eer af lij-t'el charters toe 't ei op 'es
lij-t'el hose.

Eh then! hoard away! Proclaim yourself the curse of every family! Go on there, driving for your tithes, you greedy hog! Plunder the forfeit-fund for your expenses! Beg about to supply all your wants! Boast of your harrassing, accursed law-suits, instituted for the purposes of this manifest nuisance; and pride yourself upon the accursed charters that endow your convent, and serve as the nest-egg for this nuisance to every man's pocket.

Hoeden, huyden', to hoard up, to keep together. *Huyd*, is the imperative, and sounds *had*. *Pyn-pot* was the fine-fund, or money accruing from penalties imposed by the confessors upon their dupes for sins of their own hatching, and which was properly destined in aid of charity. *P* and *b* represent interchanging sounds. *Lij t el*, all men's curse, seems to have been in that day a popular sobriquet for the priest. *Charter* is the contraction of *geeharter* from *charteren*, to reduce to writing; and grounded in the Latin *charta*. The word was formerly spelt *zaerter*. *Sij heilt in haer hand enen groeten zaerter, daer vele in geschreven stond, en was outbonden end al ghereet om te lezenē*. PELG. DER MENSCH-NAT. It is evident this sour diatribe is meant for the monk, who was often employed as the family confessor, and in that capacity computed the sin and allotted the penalty, *Aen teer*, for a maintenance, and sounds *and there*, the *th* of this period having no other representative with us than the *t* or the *d*. And it is the *t* which supplies the sound of the *d* to *and* in the travesty, as well as of the *th* in *there*. *Op eer*, on the glory, sounds *a pair*. *Heyend keur kijf*, vexatious law strife, sounds *handkerchief*. *Pyn-pot*,

the pot or box in which chance forfeits were put; and the savings of servants and children were formerly deposited in what was termed the *spare-pot*.

20.—*Over the water, over the lee,
Over the water to Charley.
Charley loves good ale and wine,
Charley loves good brandy,
Charley loves a little girl,
As sweet as sugar-candy.*

Hoef 'heer de waerder ! hoev 'heer de lij !
Hoef 'heer de waerder toe Schaer-ley !
Schaer-ley love'es god heel end wyne,
Schaer-ley lov'es god baere end dij,
Schaer-ley lov'es er licht-heel Keerl,
Als hij u hiet als sij u gar kend je.

Farmer the bailiff (storekeeper)! Farmer the slave! Farmer the bailiff to *Schaer-ley* [the lazy gang; the monks]. *Schaer-ley* may thank the gospel and the being made a priest for all this; *Schaer-ley* may thank the Bible, burial-fees, and such as you for all this; *Schaer-ley* may thank the empty-headed clown (for that is the title he would call you by if he saw through you as thoroughly as I do).

Schaer-ley, literally, the lazy gang, crew, assemblage; here as a token for the friarhood. *Schaer*, a multitude, a troop, a band, and the same word with the German *schaer*, and the Italian *schiera*. But this sobriquet was probably suggested by its close resemblance with the terms *schaerlant*, a sturdy vagabond, and *schaerluyn*, a scrub, *scurra*. *Licht-heel*, literally, completely wrong-headed, over-easy, sounds little. *Als h' u hiet* (*als hij u hiet*), as he would name you, sounds as sweet. *Als sij hij u gar kend je*, if it should be that he was thoroughly acquainted with what you are, sounds as sugar-candy. 'S, 'es, des, for this, on this account. *Wyne* or *wyine*, is a contraction of *wying*, an admitting into holy orders, an ordaining, and sounds wine. Evidently a jeer upon the rusticks for being such convenient tools in the hands of the then priesthood. God is here, as the word of God, the Bible, and thus metaphorically for the *tithes* which are laid to the account of that

book ; and as that which, with pious donations and official fees, make up the revenue of the priest. *God*, sounds *good*. *Waerder*, overseer, sounds as we pronounce *water*.

21.—*Ding dong bell,
The cat's in the well.
Who put her in ?
Little Johnny Green.
What a naughty boy was that
To drown poor pussy-cat,
Who never did any harm,
But kill'd the mice in his father's barn.*

*Ding d' honig-beld,
Die kaetst in de weld.
Wie? hoe put heer in ?
Lij't 'el Je haen, Je Grijn.
Wat! er nauwt je boei wo aes dat ?
Te draa! hone puur boose guit.
Wo nijver dijd ene arme
Bat ghild hem eys in 'es vaders baen.*

It is the honey-bearing image that brings this revenue, it is this that affords all this wealth. How? in what way is it taken out? That curse to us all, the sneering bully (the monk). What hav'nt you always a pair of handcuffs ready for such a carrion-rogue as that? At once make an example of the thorough-paced villain. While industry and hard work can alone avail the vassal-peasant, the idle pick-pocket-career of the monk affords him abundance.

D' honig-beld, the honey (money) making image refers to one of those once well known miracle-working figures, to which devotees flocked to deposit their *en voto* presents in its sanctuary, of which the priests were the pilferers. *Je haen, Je Grijn*, (Johnny Green) literally, ever a swaggerer, ever with a sneer on his face ; and here, is meant as a nick-name for the monk, the sturdy impudent beggar who laughed in his sleeve at the folly of his dupes, while he bullied them by his threats if they were backward to give. *Puur boose guit*, a proper rascal, sounds *poor pussy cat*. *Ghild*, yield, sounds *kill'd*.

Baen, path, sounds *barn*. *Cat* is the constant travesty of *guit* in all these purposely defaced lampoons. *D' honig-beld* is a sort of parody of the expression *d' honig-bie*, the honey making bee, and sounds *dong-bell*. *Wie*, who? *Hoe*, how.

22.—*To bed, to bed,*
Says Sleepy-head :
Tarry a while says Slow :
Put on the pot
Says Greedy-Gut,
We'll sup before we go.

Toe bed, toe bed!
 S' eys Siel hij 'p je hued
 Toe hare je er u yl s' eys Louwe.
 Put aen de bot,
 S' eys Greytig-guit,
 Fiel's hope behoor wije-gauw.

Harken to the begging one! to the begging one! says the one who has the care of the soul ever in hand (the priest). Hasten to me, says the man of law. Strip the dolt, says the greedy-rogue (the parish-priest); all a true bloodsucker has a right to expect must be allowed to be due of the holy sly-fox (the priest).

The Pasquinade seems aimed at the three branches of the tonsured profession, *viz.* the friar, the lawyer, and the regular clergyman; and refers to the share which each takes in the pilage of the countryman's property. At the end, the regular clergyman is made to say, he thinks he is quite rogue enough to be entitled to the whole of the booty, and not to share with such inferior thieves as the other two are, in his eyes. *Wije-gauw*, literally, the holy sly-one, seems to have been a popular nick-name for the officiating parish-priest. And the last line, as in most of these epigrams, contains the point of it. *Bede*, a voluntary contribution, a stated gift; and here implies the friar, as he who lives by that alone. *S' eys, so eys, so commands*. The word *eys* is used in the same sense by our old writers. *Toe hare je*, to her, to she, sounds *tarry*, and refers to *Louwe*, which is feminine. *Fiel's hope*, the rogue's expectation, reliance, sounds *we'll sup*. *Behoor*, belongs, sounds *before*, *h* and *f* being aspirates. *Siel hij op je hued*, is literally he who is ever on the watch to keep the soul safe, and here meant as an ironical sobriquet for the Monk.

- 23.—*Hush-a-by baby, on the tree top
 When the wind blows the cradle will rock,
 When the bough breaks, the cradle will fall,
 Down comes the baby, cradle and all.*

Heesch er by Paepe ! Aen de tiere top !
 Wen die wint bloô's ; die kraeyt hel wel, wrock !
 Wen de bouw breke's ; die kraeyt hel wel, fael !
 Toe hun kum's ; de Paepe kraeyt hel, aentael !

Don't spare them, priest ! Storm at them in your best style ! When the farmer is pushed and holds back his tithe, the priest roars out stoutly, this is all a pretence ! When the harvest is a complete failure, he roars out, it is all owing to your negligence ! Provisions fall short in the farmer's home, and the tithe is behind-hand, the priest roars out, I've an execution to put in your house.

The first line of this lampoon is a sneering apostrophe addressed to the tithe-coercing rector. The rest a scenic detail of his intercourse with his parishioners. *Tiere*, raving, rage, and sounds *tree*, the *r* was formerly placed indifferently, by our writers, either before or after the vowel. *Kraeyt hel*, cries out in a decided tone, sounds *cradle*. *Toe hun*, at their house, *chez eux*, *appreso di loro*, sounds *down*. *Paepe*, priest, sounds *baby*. *Aentael*, a judgment, a writ, an indictment, sounds *and all*. *Er* is always travestied by *a*, which it sounds.

- 24.—*As I was going to sell my eggs,
 I met a man with bandy legs,
 Bandy legs and crooked toes.
 I tripped up his heels and he fell on his nose.*

Als Ei ! wasse goên toe celle meê egg's !
 Ei ! m'heet er man wie de bandig leeck's !
 Bandig leeck's, end kruck het toe's !
 Ei ! tript op ijs' ijls, end hij fel aen hys noose !

Alas ! let it so be, that the prospect of bettering his condition may mix itself up with the poor man's call to the cloister ! Alas ! tell me, if you can, of any

human condition so wretched as that of the condition of the bondaged layman! Of one who is the bondaged layman, whose whole possession is the staff in his hand! Alas! though he has subdued the fear of coming to want by what he has done, he is mad-dened by others he could not foresee in the state he has entered into for life.

Bandig, bondaged, in a state of vassallage, slavery, sounds *bandy*. *Leeck*, layman, sounds *leg*. *Kruck* may be either as the poor man's staff or as the shepherd's crook. This composition is in the form of an ironical banter upon the fortuneless rustick, who takes holy orders to enter into some monkish establishment, that he may escape the miseries of vassallage and constant labour; and it concludes by remarking that, after all, the change is only from the frying-pan into the fire. *Toe's*, *toe is*, all he has in the world, and sounds *toes*. *Hys*, the Anglo-Saxon form for *his*. The moral seems to be, that the miseries of the monk's life were not discovered by the neophyte dupe till too late; and these were so numerous that the hard working vassal, after all, lost by exchanging his condition for the other; and is thus, dissuasive from taking orders by the peasantry.

- 25.—*Girls and boys come out to play,
The moon does shine as bright as day,
Leave your supper and leave your sleep,
And come with your play-fellows into the
street;
Come with a whistle, come with a call,
Come with a good will or not at all.
Up the ladder and down the wall,
A half-penny roll will serve us all.
You find milk, and I'll find flour,
And we'll have a pudding in half an hour.*

Keerles end boers, kom houde toe pleê;
De moon dus syn bereght als deê.
Liev uwer sop heer, end liev uwer sluijpe!
Kom wijse uwer pleê val u's; hin toe dij strijdt!
Kom wijse, er hui stil! kom, wijse er kael!
Kom, wijse er goed wille! hoor nae't heet al!

Op te laede er ! End doe hou aen de wal !
 Er happ' ene rouw el wel seer u 'es alle.
 U vijand melk, aen yl vijand flauwer !
 End wie el haev er put in, in half een ouwe-heer.

Bondsmen and boors (rustics) come quick to the tithe-audit and pay your servile rates ! It is thus the demon (the rector or clerical lord) domineers as of right over his people ! Do then love your lord with the shaved crown (the priest) ! Love your lurking assassin (the priest) ! Come on, and look as if your audit-dues were a pleasure to you ! Come as if you strove for a prize ! Come as still as whey parts from the curd ! Come with all the humility of a destitute slave ! Come, shew that you are there with all your heart ! Obey the summons to a tittle ! Come up to the pay-table there ! And do all homage to the voracious leviathan ! Or else every one of you will have to repent of it sorely. Give a good sop (bribe) to the fiend, and you will see him fawn and grow gentle. He that has a mortgage (a lawful claim) upon another's fortune, is half its proprietor already ; (when you feel you are in another's power, dont set him at defiance, but coax him, for you can't help yourself.)

Bereght, orders about, sounds *bright*. *Pleë val u 's*, duty which is pleasant to you, sounds *play-fellows*. *Huy stil* ; (see article " *as clean as a whistle* ;" page 48). *Ouwe-heer*, proprietor, landlord, sounds *hour*. *Doe hou aen*, do homage to, sounds *down*. *Er pvt in*, has a finger in, a claim to sounds *pudding*.

26.—*Little Tommy Tucker*
Sings for his supper :
What song will he sing ?
White bread and butter.
How will he cut it
Without ee'r a knife ?
How will he be married .
Without ee'r a wife.

Lette Hel t' Oom je ; t' Huyck er
 Sijgh' in's ; voër is op er.
 Wo aets hangh, wel hie sijgh in,
 Wyt bereed aen Bot er ;
 Hoe wel hij guit' et,
 Wijst houde hier aen huif ;
 Hoe wel hij bij marre 'et
 Wijst houde hier aen wy-alf.

To cousin Cloddy hell is a trouble. To the man of the cowl [the friar] it serves as a filtre ; there's meat and drink in it for him. Wherever there is a provision store ; in he comes filtre in hand ; and begins to reproach the dolt of a Cloddy with every kind of sin. But let him chicane it as well as he can, he can't keep clear of bringing up something of which the lawyer is, one time or other, as guilty as the Cloddy. Let him make the best story he can of it, it will, in spite of him, include here and there, the conduct of the holy incubus as well as that of the Cloddy.

Lette, as *let* with us in the sense of impediment, obstacle, something in the way of. *Oom*, is as the cozening title with which the holy ones used to address the Cloddies, and thus as the token of that class. *Huyck*, a cowl, and thus the trope for the Friar. *Sijgh*, a strainer, that by which the good is strained off and the trash left behind. *In*, for, by way of ; and *sijghen* sounds *sing*. *Voër*, *voeder*, provender. *Hangh*, a place where flesh meat was formerly hung to dry for winter store ; and *aets hangh* is a flesh magazine, preserve, larder. *Wo aets hangh*, where meat is hung, where there is a drying house [a larder] for meat ; sounds *what song*. *Aets hang* answers in one sense to *carnis carnarium*. *Deturbavit totum cum carne carnarium*—he turned the whole larder, meat and all, upsy down. *Wyten*, to reproach, to throw in the teeth. *Bot*, the dolt, dupe, *homo bæoticus*, and the same word with the Spanish *boto* a stupid dull-headed fellow. *Bereeden*, to prepare, put in order, arrange, trump up. *Huif*, the coif, and so the lawyer. *Wy-alf*, the holy incubus, *i. e.* the rector or vicar. That the judge (then a member of the clerical order, should favour the two branches of his own profession, was a thought likely enough to enter into the head of the lay-people, who were then treated as the refuse of society. *Alf*, the same word

with our *elf*, a demon, a sprite, a fairy, an incubus, has considerable relation in point of sound to *alve*, surplice, and metaphorically the priest; so that *wye-alf* (holy incubus) becomes a sort of quibble or pun upon *alve* by this resemblance, and sounds *wife*. *Aen-huif*, sounds a *knife*, for the *k* is not uttered by us in this word.

27.—*Ride a cock-horse to Banbury Cross,
To see an old lady on a white horse,
Rings on her fingers, bells on her toes,
She will have music wherever she goes.*

Ryd er Ghack-horse ! Toe ban by wreê kruys !
Toe sie een ouwel-led hij aen er wyt horse,
Rings aen haer vingers, bels aen haer toys,
Sie ! wie el have muise sich weêr eyver schie gaê's.

Ride your Cock-horse (your people, parishioners) ! Bestow upon them the curse of cruel vexation ! Take care, however, they don't reproach the wafer-craft (priesthood, parsons) with the horses its members ride on, the fine rings they wear on their fingers, and the rich dresses on the images of their saints. See ; he who enriches himself out of other men's property must quickly submit to take public odium for his partner (must go shares with envy).

Ghack-horse, now cock-horse, literally, fool-horse, in the sense of one who lets another ride him. The cock-horse, among school-boys, is the one who is fool enough to carry another astride on his back. And the term was formerly used as the symbol of the populace, who are fools enough to suffer others more cunning than themselves to ride them ; to use them as slaves. *Ouwel-led* is here as the churchman ; literally, a member of the wafer-people's guild or society. *Ouwel* is the holy wafer or host ; and *led*, *lid*, member. *Weêr eyver schie gaê's*, is in return a partner with public hatred, sounds *wherever she goes*. *Toys*, jewels, finery, and the same word at bottom with our *toys*. *Gaê*, *gade*, a partner, equal sharer.

28.—*There was an old woman, and what do you think ?
She lived upon nothing but victuals and drink.
Victuals and drink were the chief of her diet,
And yet this old woman could never be quiet.*

Daer wo aes een Ouwel-wije-hummend, end wo
 aet toe die hincke,
 Sij luidt op aen nutting Bot. Vied t'els, hand-
 teringh !
 Vied t'els handteringh ! Wie Heer die kijf af
 haer die haeye heet ;
 End je wet dies Ouwel-wije-hummend keije
 houdt nijver ; Bijе quae heet.

Wherever there is provision in store, there you always find a buzzing chantry [a church establishment]; wherever there are victuals and drink this always limps after them. The burthen of the Chantry song is how to make the most of the Clodhoppers. Itself an enemy to all handicraft ; essentially hostile to all industry in others. As chief [upper hand] it brazens out those who call it the shark of the community ; and you know these buzzing bodies hold honest diligence to be no better than madness [folly] ; and that they term the honest labourer, who works for all—rubbish [mean stuff].

Ouwel-wije, the wafer-consecrator ; i. e. the host-maker or priest. *Hummen*, to mumble, to mutter in a drawling indistinct hoarse tone ; and thus to make the kind of noise the priest did while rehearsing or chaunting his Latin church-offices ; and it was this peculiar kind of buzz or humming sound that is here alluded to, as one never heard but it reminded the hearer of the purposes for which it was then used ; viz. imposition and extortion. The lines are meant to imply that the same voice which conjures the bread out of the mouths of the industrious, is equally employed in mocking them for their folly and for their pains. *Handteringh*, vocation, business, profession, handicraft, trade, call, and sounds and drink. *Bot*, dolt, and thus the clerical cognomen for the peasant and his class. *Wie heer*, as ruler, where he can lord it. *Vied*, curse, bane. *T' els, te els*, to anothers. *Haer*, her. *Haeye, haai*, shark. *Heeten*, to name, to call ; and once used in the same sense with us. *Keye*, folly, insanity. *Houden*, to hold, to deem. *Nijver*, zeal, diligence. *Bije*, bee, the token of the working class of the laity. *Quaē, kwaede, kwaet, quaet*, filth, trash, vile stuff,

29.—*There was an old woman lived under a hill,
And if she is not gone she lives there still.*

Daer wasse een ouwel-wije hummend luid aen der
Heer hilde :

End of sij is nauwt gaê aen, sij lief's daer still.

There you hear rise a holy-wafer-humming noise in honour of the Lord Pantry. And if it is not well paid for, the holy wafer-chaunters would rather be quiet (not give themselves the trouble of mumbling over their church-office for nothing).

The point of this distich seems to be to reproach the friars with their mass-chanting and other solemnities, as carried on for the means of filling their bellies ; and implies if they were not well paid they would not be at the trouble of performing merely from religious or conscientious motives. *Ouwel-wije-hummen*, a muttering or mumbling noise made by the wafer-blessor ; *q. e.* the priest or mass-man, and sounds *old woman*. *Wij-brood*, is consecrated wafer. *Heer hilde*, Lord Pantry, is as the means of supplying with provisions, and sounds *a hill*. *Sij is nauwt gaê aen*, if she is pinched in regard to profit, and sounds *she is not gone*. *Sij lief's*, she had leave, and sounds *she lives*.

30.—*Pat a cake, pat a cake, baker's man.
So I do, Master, as fast as I can.
Pat it and prick it, and mark it with T ;
Put it in the oven for Billy and me.*

Bat er keek, bat er keek, Bekers-man,
End so Hye t' u meê aes daer als vast als Hye kan,
Bat 'et end prijek het end maeck 'et wie's T ;
Put et in de hoeven voor billigh end miê.

Put a bold face on it, be assuming in your claims, my man of the cup ; by so acting you will impose upon the clod-hoppers, and make them more ready in bringing you their stores, and they will hurry to you as fast as they can. Be brazen, be arrogant, comport yourself with pride and insolence ; shower

down your finger benedictions like hail, employ the homesteads as if all the things in them were your right and due.

Bakers-man is as the mass-man or priest; so designated from an assumption of the Catholic priest, by which he deems the partaking of the cup in the ceremony of the communion to be competent to himself alone, to the exclusion of the layman to whom he doles out the bread or wafer, without the wine, in giving the sacrament. *Hey, hye*, as the metaphor for peasant or labourer, has been explained in No. 3, page 252, and sounds *I. Maeck 'et wie's T*, is to make the form of the T with the finger, and thus to cross or bless in the Catholic form. *Maeck*, make, fashion, sounds *mark*.

31.—*Little boy blue, come blow your horn.*

The sheep's in the meadow, the cow's in the corn.

What? this is the way you mind your sheep!
Under the haycock fast asleep.

Lij t 'el boeye! Bijeluy! kom Bloô uwer hoy
er 'un!

De suijs in de med-hoeve. De gauws in te
koren.

Wat! dies is de wee u meyndt uwer suijs?
Ander de Hey-Ghack vast er sluijs.

You curse to other men's storehouse! You drone!
Come, you sly-one. Get your hay in there. The
sot's in the ale-house. The sly dog is only gone in
there just for a taste. What! is this all the reproof
you have in store for a drunkard of your own
order? The poor hard-working layman comes off
in a case like this in a very different manner with
you; (if it was one of us, you would treat him very
differently).

A countryman apostrophizes some lazy friar who had the
charge of the farm lands belonging to his monastery. He
calls upon him to come out and attend to his harvest work.
A brother of the same order answers to the call, and says, the
sot's at the mead-house (the ale-house of the time); but that
he is only gone in just for a sup. The countryman is pro-

voked at this palliatory rebuke, and replies, that if it had been one of them that had neglected his work to get drunk, the business would have been viewed in a very different light by him. The lines seem to be simply a reproach to the lazy friars for their partiality to their own order in meting out their reproofs, as compared with the strictness and austerity with which they scanned the failings of the benoodled peasantry, out of whose labour they were kept in idleness. *Lij t 'el* and *boeye* have already been explained. *Bije-luy* (*luy-bije*), a drone bee, and sounds *blue*. *Med-hoeve*, mead-house, seems to have been a resort for the labouring class, of the same nature as the present beer-shop or ale-house. *Hey-ghack*, labouring fool, the cat's-paw of the idle friar. *Hey*, as the metaphor for *labourer*, has been explained.

32.—*Sing a song of six-pence
A pocket full of rye,
Four and twenty blackbirds
Baked in a pie.
When the pie was opened
The birds began to sing ;
And was'nt this a dainty dish
To set before a king?
The king was in the parlour
Counting out his money ;
The queen was in the kitchen
Eating bread and honey.
The maid was in the garden
Hanging out the clothes ;
There came a little blackbird
And snap'd off her nose.*

Sing! er saeg inn! hof! Sechs-pensse!
Er poch 'et vuijl af rye!
Voor-hand tweyn dij plack-boerts!
Beck 'et in er Pye!
When de Pye was op in 'et,
Die boerts begae aen toe sieing.
Aenwassend dies, er dije in te disch
Te sed-behoor ecking;
Die ging wars in de baer leer
Koen ding houdt 'es mene.

Die Quene was hin te kitsen
 Hieting breed aen lunne je.
 Die mede wasse in te Gardiaen
 Hen ging houde de kluyssse.
 D' Heer geê 'em er licht-hel plack-boert
 End snapt af hier-her noose.

Carol away, there ! Entertain them with your stories ! Cheer away, you feast-loving holy one ! Hold forth in your usual strain of ribaldry ! Keep spinning out your ready-made and smutty jokes ! Season them well for your company, my Man of the Cowl (friar) ! And when this Man of the Cowl was once up to his mark, he kept on from one joke to another till daylight. At last all at table began to be infected by this example, and the scene became offensive to all order. From bad to worse they began to fall foul of the church-doctrines (began to talk sheer deism) ; and many of them broached some over-bold opinions. As for the Man of the Frock (the friar), he had become nearly dead-sick, and kept on roaring out imperiously for the rest to attend to him and do as he bid them (to behave themselves properly). All this, as the uproar became louder, at last reached from the friar's cell to the ears of the guardian of the convent. This gentleman came in and cracked some practical jokes upon the back of the jolly father, and put a stop to all the disturbance at once.

Sechs pense, feast-gut ; as the sobriquet by which this pattern of a friar was known. *Plack-boerts*, smutty jokes, sounds *black-birds*, the *b* and *p* being convertible sounds, and *bird* is pronounced *burd* by us ; *t* and *d* interchange. *Pye*, a monk's cowl, and metaphorically the friar himself. *Baer*, natural, naked, unsophisticated. *Leer*, doctrine, tenet, precept. *Quene*, frock, the friar's frock ; the common French phrase for to quit the state of monkhood or holy orders is *quitter le froc* ; and *quene* is here as *monk* or *friar*. *Guardiaen* the title for the superior of such convents as belonged to the mendicant orders of monkhood. *Mene*, *menig*, *manig* (the many, majority) sounds *money*. See page 4, art. MONEY MAKES THE MARE TO GO. *Ecken acken*, to corrupt, to become corrupt, to turn into bad

matter, to become offensive, in the participle present *eking*, and sounds *a king*. The above seems to be a lampoon upon the community of tramping friars, personified by this jolly brother, here signalized as the concocter of smutty stories, the broacher of profane opinions, and habitual drunkard. *Baer leer*, natural religion, as opposed to revealed religion, and is here intended for an additional stigma to the monks, who after making the Christian doctrine the means of their livelihood suffered it to be profaned in their presence at their social orgies; it sounds, by the interchanging *b* and *p*, *parlour*. *Tweyn*, the imperative of *tweynen*, to twist together, as is done when the thread is drawn out in spinning; *voorhand tweyn dij*, spin thou, make thou ready beforehand. *Pluck* has the meaning both of smut or stain, and also of ferula or stick used by the schoolmaster to punish the scholar; and in the penultimate line, *plack-boert* is as a joke made by means of this stick, and thus a practical joke. *Geé em*, gave him, sounds *came*. *Sieing*, seeing time, *i. e.* daylight, the old participle present of *sien*, and sounds *sing*.

33.—*The fox had a hole,
He did'nt know where;
He looked in his tail
And he found it was there.*

De volcks hate er holle,
Hij dijd in te noô-weêr;
Hijt lucht in hys stel
End hij vond 'et wass teêr.

The public was maddened by the state of its affairs and put on a stormy aspect. It pryed into the state of the government and found it had gradually got into the hands of corruption.

The only composition of this nature I have yet lit upon which leaves the lawyer and priest out of the question. It seems to have been produced on the occasion of some popular dissension with the managers of the concerns of the commonwealth; by whom the people began to fancy they had been defrauded. *Volcks*, the people, sounds *fox*. *Dijd in te*, literally —grew gradually into, sounds *did'nt*.

34.—*Eggs, butter, cheese, bread,
Stick, stock, stone, dead,
Stick him up, stick him down,
Stick him in the old man's crown.*

Egg's Botter, schie ijse bereedt,
 Stick' stock's, toe on daed.
 Stick hem hope, stick hem toe hun,
 Stick hem in de ouwel-man's krouwen.

The stirrer of all mischief is the Hypocrite [the confessor]; he is the one who quickly spreads terror in every direction he appears in; he is the cause, he is the exciter of all foul play. Stifle him in the cradle of his hope; stifle him in his own den; stifle him in the craving and extorting of the rector [church man]. That is, starve him. Evidently the apostrophe of some sufferer from that most dangerous pest to domestic happiness, the conscienceless and intriguing confessor; in regard to whom he proposes to take the bull by the horns, and extinguish the whole kit, root and branch, by not paying the clerical dues, and so starving the race out, or smothering it in the wet blanket of an anti-tithe resistance.

Egge, harrow, turner up, exciter. *Botter*, hypocrite, foul player. *Stick*, *stuck*, cause. *Toch*, attraction, traction. *'S*, is, is. *Toe*, to. *Ondaed*, malefice, indefinite doing of mischief. *Sticken*, to stifle, to smother, to suffocate. *Hope*, as with us. *Hem*, him. *Toe hun*, at his home *chez lui* sounds down. *Ouwel*, wafer, host, consecrated wafer. *Waferer* was once the term for a baker. (*See Vis. Pierce Plowm.*) *Ouwel-man*, always travestied in these lampoons by *old-man*, seems to have been the then well known nick-name for the priest, as the one by whom the monopoly of host-making was held. *Krouwen*, *krauwen*, to claw together greedily, and here used as a substantive.

35.—*There was a man in Thessaly,*
And he was wondrous wise,
He jumpt into a quickset hedge
And scratch'd out both his eyes;
And when he saw his eyes were out
And he was in great pain,
He jumpt into a holly-bush
And scratch'd 'em in again.

T' Heer was er man in tesselh' all hij,
 End hij was w' hun droes wo eys.
 Hij j' hummt hin t'u; Er quick! Set hegghe!
 End schreyt; Houd bod 'es eys!
 End wen hij saegh 'es eys weêrhoud,
 Aen hij wasse in greyt-pene,
 Hij j' hummt hin t'u; Er Olie! Boos!
 End schreyt om in erg; Inn!

The rector of the parish was a man whose whole soul was in his breeches pocket; and he was a perfect bugbear to the parishioners when the tithe was to be set out. He was always buzzing in your ear; there now, be quick! set out the tithe (put the bramble [stiek] in my tithe heaps). And he screams out: Keep at least that law of God which orders you to pay me tithe! And when he has abstained a little from the saws about his tithe-rights, and the pangs of avarice come on afresh, he buzzes out in your ear for ever: There! behold the holy chrism itself, you wicked man! and then screams out more spitefully than before: In with my tithe!

Heer is as *Par-heer*, the rector of the parish. *Tassche, tessche*, purse, pocket. *Droes*, devil, giant, imaginary monster. *W'hun, wie hun*, as their, for their, and sounds *wun*, as we pronounce *won* in *wondrous*. *Wo eys, w' eys*, when the getting of his due is a question, sounds *wise*. *Eys*, as demand, claim, requisition, was formerly in use with us in the same sense.

“ And right he swooned
 Till Vigillate, the veile*, fet water at his EYES
 And flap in his face.”—*Vis. Pier. Plowm.*

Hegge, bush, is here as the branch stuck in the tithe heap, and is the word whence our *hedge*. *Hummen*, to buzz, to hum. *Olie* is here the holy oil used in extreme unction as the catholic ticket for heaven, and thus a subject of awe and reverence to those of that persuasion, as the whole population at that

* *i. e.* Nurse, old woman.

time was. It seems here used at the *ultima ratio* of the priest with his parishioners when shy with their tithes. *Schreyen*, to scream out. *Schreit* sounds *scratch'd*.

- 36.—*Taffy was a Welchman, Taffy was a thief;
Taffy came to my house, and stole a leg of
beef;
I went to Taffy's house, Taffy was not at
home;
Taffy came to my house, and stole a marrow-
bone.*

Tuyf je was er wee helsch m' aen, Tuyf je was er
dief;

Tuyf je geê em t' Oom hye huys; aen stoel er leeck
af beefe;

Hye wennt toe Tuyf hys huys; Tuyf je was nae't
aet hou 'em;

Tuyf je geê 'em t' Oom hye huys; aen stoel er
maer rouw boô hun.

Tuyf (the priest), by his calling, has ever proved a hell-contrived grievance to us all. *Tuyf* has ever been a diminisher of our property. *Tuyf* will hardly ever let my cousin Farmer leave his house, while up in the pulpit he shudders at the very name of the profane layman. The farmer places his house and its contents at the disposal of *Tuyf*, and *Tuyf*, for the sake of what he can take out of it, is very condescending and officious to the master of it. *Tuyf* will hardly ever let my cousin Farmer leave his house, while up in his pulpit he turns the austere and unsympathising denouncer of affliction upon the whole class.

Tuyf was the term for the high cylindrical rimless black professional cap worn by the priest in all out-door functions, such as burials, host carrying, &c.; it had a large tuft of the same colour at the top: a part of his dress familiar to every one who has formerly frequented catholic countries. I think the French call it *Bonnet de Prêtre*. The term is here a meta-

phor for the wearer; *i. e.* the priest. *Hye, hey*, has been explained, and *hye-huys*, is as the farmer's home. *Oom*, cousin, a term of affectionate intimacy used by the priest when he wanted to coax the boor out of his property. *Stoel*, pulpit. *Boó*, *bode*, bearer of intelligence; evangelist. *Af beeven*, shiver at; *ick af beef*, I have a horror of. *Geé em*, gave hem, betook himself, and sounds *came*. *M' aen*, *mée aen*, *mede aen*, along with every thing else. *Aet*, provender. *Wze helsch*, a hellish nuisance, sounds *Welch*. *Tuyf je*, sounds *Taffy*. *Je*, continually. *Hun*, to them; *boó hun*, sounds *bone*. *Rouw*, austere, rough.

GLOSSARY

TO

NURSERY RHYMES.

The Figures correspond with those prefixed to the separate Rhymes.

3.—*Dieden*, to explain, to expose, to make it understood. *Guit*, villain, vagabond, and is usually travestied by *cat*. *Vied*, *vede*, *veete*, secret enmity, eternal nuisance. *Hoeve*, farm land, estate. *Eeren*, to plough; *arare*. *Moeyen*, *moeden*, to work hard, *fatiguer*. *Lij*, suffering, distress. *T' el*, *te el*, to any, to other. *Doghe*, as the participle present of *doghen*, *deughen*, to be worth, to be of the value of, and here used in a substantive sense, as value, worth, virtue. *Laffen*, to chatter on. *Sij*, she, is used in the feminine gender in reference to *Hey*, which is feminine. *Sus*, hush, a bidding to hold the tongue. *Sporen*, *speuren*, to find out, to trace out. *Hou*, salute, shout. *Yl*, quick, instantly. *Te dies*, to this. *Hou yl*, sounds while. *Haften*, *heften*, to take up, take hold of. *Spaé*, spade, shovel. *Aen*, on, upon, is here used an expletive particle, as *of* is in *take hold of*.

4.—*Ketten*, *keten*, chain, tie. *Deyre*, *dere*, injury, hurt. *Hieten*, to name. *Neder*, low, depressed. *Vaar*, fear, apprehension. *Nere*, food, nourishment. *Wije*, holy. *Gauw*, clever, sharpwitted. *Toe hun*, at home. *Rouw*, rough, roughly. *Hoonen*, *honen*, to abuse, to villify; and *rouwhonen* is to use disgracefully, brutally. *Rouwhond* sounds round. *Mij*, to me; the dative case of *ick*. *Sus*, hush. *Dies*, this. *Neder*, low, depressed, and the same word with *nether*. *Naer*, after. *Neere*, food, sustenance. *Hoopen*, to accumulate, store up, and here used in the subjunctive mood. *Toe hun*, at home, *chez lui*, *in casa sua*. *Back*, dried or preserved provision, bacon, dried beef, &c. *Waerd*, depository. *Voér*, *roeder*, fodder, provender. *Sij u hiet*, the peasantry calls you, sounds sweet.

5.—*Docken*, to give at once, to give without delay ; it has the import of an imperious demand, a sturdy begging, *Maegh*, stomach, the same word with our *maw*. *Klocke*, cloak, gown, and here the metaphor for the church or priesthood, in the way we say *the cloth* in the same sense. *Ran*, lank, and here denoting want of food or filling. *Strack*, immediately. *Winnen*, to obtain, to succeed in the præ. *ick won*.

6.—*Mistrouw*, *mistruwe*, distrust. *Hoe*, how. *Dus*, thus. *Gard*, a rod. *Grouw*, terror. *Aenwijzen*, to point to. *Selve-verbeeld*, self-created view or prospect. *Gochel-scheel*, sophistry. *Wijse* sounds *with*.

7.—*Sien*, to seem. *Saegh*, timid, awed. *Maer*, *mar*, but. *Reeden*, to prepare. *Auwe*, soil, land. *Leyen*, *leiden*, to guide, to direct. *Hope*, future prospect, hope. *Trouw*, belief, inward trust. *Wassen*, to wax, to become. *N' aet*, *nae aet*, afterwards provision, and sounds *not*. *Wasse* is in the subjunctive mood and is as, should become. *Schier*, entirely. *Dier*, scarce, high priced. *Te slot*, as the conclusion, as the finale. *Hoop* as the potential present of *hoopen*, to increase the amount. *Saegh* sounds *saw*, and might have been written, according to due abbreviation, *saê*, as it is in fact pronounced.

8.—*Heeren*, to bully, to tyrannise over. *Wennen*, to accustom to, to use to. *Baeren*, to roar, to make a hideous noise. *Sublatè et feracitèr clamare more ursorum*. *Pelle*, a pall, and here as the burial-due *pai!* to the priest. *Bereiden*, to prepare, to draw out.

9.—*Praet*, prattle, jaw, talk. *Goed*, strictly, proper. *Hieten*, to call, to designate. *Nauw*, strict, all that can be got by law. *Vat*, grasp. *Leen*, loan. *Bod*, a commandment, precept, *Heilicken*, to treat as holy, to worship. The word *kleyn* was spelt *clene*, and it may have been this form of the word that suggested the travesty of *clean*.

“ *Men vint int roomsche rike clene
Dies ghelike dire stenen.*”—M. STOKES, B. I. v. 609.

Jacke, surplice. *Praet*, jaw, gabble, lingo. *Goed*, strictly, proper. *Hieten*, to call, to name. *Nauw vat*, a tight grasping, the utmost that can be held and kept. *Betwisten*, to betwine, to turn about and about. *Bod*, commandment, precept. *Nauw leen*, a loan, mode of good or exact security, well tied up by legal forms.

10.—*Huyden*, *hoeden*, to keep, to hoard, to lay up, or by. *Winnen*, to gain over to, to make a profit of.

11.—*By el leed*, by another's mischance, and sounds as *b' ell eed*, and so *belly-ed*. *Hieten*, *heeten*, to order, to command. *Hooren*, to belong to, to appertain. *Miet*, stipend. *T' aen*, *toe aen*, on to, into. *Voër*, *voeder*, fodder. *Schuere*, granary; in the laws of the Franks *scuria*. *Ghiersen*, *giersen*, to beg anxiously for. *Stapelen*, to pile up, of the same stock as our *staple*, *steeple*, *step*, *steep*, *stop*, and the Dutch *stap*, &c. *Aen-taelen*, to incriminate, to bring to disgrace by accusation, to cite, to call upon, to appeal to. *Aentuel*, the imperative, sounds *and all*.

12.—*Guise*, derision, sneer. *Gae aen daer*, goes on there, sounds *gander*. *Waenen*, to conceive by the mind. *Stuyr*, tribute. *Aendoen*, to add, to put on. *Meê-lyd is*, sympathy is, sounds *my lady's*. *Schem-(schim) baer*, a bare appearance. *Tacken*, to fix to, whence our *tack*. *By de lij heft leeck*, close the layman who bears all the pain, sounds *by the left leg*. *Trouwen*, to confide to.

13.—*Duiden*, to make to appear. *Sjuw* sweat of the brow, whence the French *suer*, and sounds *shoe*. *Vied t el* has been explained in No. 3. *Stick*, *stuck*, a piece of business, an act. *Wet*, a law. *Tot u*, to you, sounds *to do*.

14.—*Lost*, *lust*, pleasure. *Suype*, *sope*, drinking, a draft, whence our *sup* and *sop*, and sounds *sheep*. *Nae 't (nae het) til*, according to the humour he is in. *Vande*, *vand*, the participle present of *vanden*, to visit, and is as the contraction of *vanding* used substantively. *'T heel*, *het heel*, the whole, sounds *they'll*. *Hou 'em*, *hou hem*, cheer him, sounds *home*. *Beringhen*, to surround. *Teer*, the expenses, means of living. *Te els*, from home, sounds *tails*. *Behanden*, to lay hold of adroitly.

15.—*Sat*, full, stuffed. *Kore*, *keur*, explained at page 77. *Dingen*, to bargain for. *Hij ding*, sounds *eating*. *By*, by the interchanging sounds of *p* and *b*, sounds *pye*. *Kruysse*, curse. *Doeme*, judgment, doom. *Puijlen*, to swell out. *Plump*, plump, crummy. *Kraeyen*, to crow. *Boeye*, magazine, sounds *boy*.

16.—*Bockels*, ringlets, curls. *Sat is nie*, never has enough of. *Ijle*, haste. *Ijle*, idle, and is then as the contraction of *ijdle*, empty. *Muere*, fable; *maere meê*, sounds *marry me*. *Praeten*, to prate. *'Es vat aen veer*, lays hold of it cleverly, opportunely. *Veer*, *vaer*, *vaerdigh*, are the same word. *Gauw*, slyly. *Indouwen*, to foist or shove in. *Hel*, glorious, bright. *O Heer*, Oh Lord God: as a pious ejaculation thrown in hypocritically by the limitour. *Moër*, *moeder*, mother, sounds *more*. *Verheffen*, to exalt.

17.—*Rancke*, fraud, and here as the metaphor for the wheedling friar. *Hooren*, to listen. *Sober*, cautiously, in moderation. *Dom*, dolt. *Bede*, suit, petition, begging.

18.—*Winnen*, to get profit from. *Op de helle*, upon hell, sounds up the hill. *Fel*, ferociously. *Broken*, *breucken*, *bruyeken*, to make use of. *Grouw*, terror. *Geé 'em* (*geve hem*) can give him, sounds came. *Te heymelen*, to hide away, to secure. *Erve*, landed property, sounds away. *Innen*, to take to one's own account.

19.—*Bannen*, to anathematize, to proclaim. *Hus, huys*, family. *Bigg*, see No. 11. *Putten*, to extract. *Bidt hem d' rom*, let him beg about. *Boogen*, to bragg, to exaggerate. *Toe wy 'p* (*toe wy op*) as an *ex voto*. *Licht hel*, evident, as clear as daylight. *Noose*, annoyance. *Toe 'tei*, as the egg, sounds to tie. *Hose*, strong-box, *theca coriacea*, and also breeches.

20.—*Hoeve*, land, farm. *Heer*, master. *Waerder*, one that looks after, a keeper. *Love*, potential mood of *loven*, to praise. *Heel*, entirely. *Buer*, as *buer-geld*, *argent comptant*, ready money. *Dij*, thee. *Kond*, aware of, acquainted with. *Wijen*, *wijken*, to consecrate, to ordain, to sanctify.

21.—*Ding*, capital, source of income. *Kaetsen*, to hunt up. *Weld*, wealth. *Ihwa*, Anglo-Saxon form of *who*. *Nauwen*, to feel want of. *Boei*, fetter, place of confinement. *Wo*, where. *Aes*, carrion. *Te draa*, at once. *Honen*, *hoonen*, expose to shame. *Dij den*, to succeed. *Arme*, poor. *Bat*, profit. *Ghilden*, *gelden*, to yield. *Eys*, *yse*, terror. *Vader*, father, monk.

22.—*Slappighied*, *fainéantise*, indolence. *Toe hare je*, to her always, sounds tarry. *U yl*, hurry you, sounds while. *Louw*, law. *De bot*, the dolt, and so the metaphor for subordinate people, parishioners. *Guit*, rascal.

23.—*Toppen*, to take the lead, be at the head. *Die wint*, he who cultivates, the farmer. *Wrock*, concealed malice. *Hel wel*, clearly. *Bouw*, harvest. *Breke*, a bankruptcy, failure. *Fael*, fault. *Kum*, hardly, with difficulty, scarcely.

24.—*Wasse*, increase. *Goén*, *goeden*, of property, of goods. *Celle*, the monk's cell, and here as the monk's condition. *Egg*, an incentive. *Trippen*, *trappen*, to tread under foot. *Ijl 's*, the evil is. *Fel*, outrageous. *Aen hys noose*, at his misery. *M'heet*, *mijhceeten*, name me. *Heeten*, *hieten*, to name, to tell. *Mij*, me.

25.—*Keerles*, vassals. *Boers*, peasants. *Houd*, quickly. *Pleë*, *pleghe*, homage-audit. *Moon*, demon. *Bereghen*, to govern. *Deë*, *deghe*, due. *Sop*, *t' sop*, *top*, the crown of the head, and here as the tonsure or the crown of the head; and thus *Sop-heer*, the gentleman with the tonsured crown, is a metaphor for the ecclesiastical lord of the domain; Abbot. *Lieven*, to love. *Sluijpe*, as the contraction of *sluijping*, the old form of the participle present of *sluijpen*, to crawl slyly out of a hiding-place, to surprise by stealth. *In*, come on; into. *De strijd*, the struggle, a vying together. *Wijsen*, to show. *Kael*, destitute, naked. *Hooren*, to conform to. *Heet*, command. *Laede*, counter, money-table. *Wal*, abyss, gulph, whale, monster. *Happen*, to catch (overtake). *Seer*, severe, sore. *Vijand*, enemy. *Melken*, to soothe by gift. *Flauw*, weak, relaxed. *Haeve*, *have*, possessions.

26.—*Lette*, hindrance. *Hel*, clear, evident. *Sinn is*, is the soul of, devoted to. *Soen*, compensation, fine, penalty. *Sinnen*, to revolve in the mind. *Wyten*, to reproach, to throw in the teeth. *Breed*, broadly. *Botter*, cheat. *Guiten*, to play the rogue, to find out specious reasons for an unjust decision in law, to grind the law to suit the judge's private inclinations. *Wijsen*, to point at. *Marren*, to hammer in the mind, to take time to think of.

27.—*Ryden*, to ride. *Toe ban*, denounce upon. *Wreë*, *wrede*, savage. *Kruijs*, curse. *Toesien*, to look to. *Ors*, *hors*, horse. *Muijsen*, to take care of number one, to take a full share of.

28.—*Wo aes*, where any thing to eat. *Wo aet*, where food. *Hincken*, to limp, to hop, to follow slowly but surely. *Luiden*, to sound. *Nutting*, acquiring. *Kijven*, to wrangle, to extort by squabbling. *Duyt*, *doit*, money. *Beguyghen*, to quiz.

29.—*Nauwen*, to be distressed for want of. *Lief*, rather. *Still*, quiet.

30.—*Beker*, beaker, chalice, cup. *Baeten*, *baten*, to profit by, to make booty. *Keck*, boldly. *Meë aes daer*, there with provision. *Prijcken*, to parade, to assume a pompous demeanour. *Hoeven*, farm-houses. *Billigh*, just. *Mie*, *miede*, *miete*, stipend, reward, meed.

31.—*Hoy*, *hooi*, hay. *Innen*, to get in. *Suijpe*, sot. *Gauw*, sly, roguish. *Koren*, to vomit. *Wee*, grief, pain, woe. *Meynen*, to estimate, to rate. *Ander*, in another way, otherwise. *Vast*, constantly. *Sluijpen*, to glide away, to slide out from.

32.—*Pochen*, to bluster. *Vuyt*, foul, dirty. *Rye*, in a row, one after the other. *Becken*, to urge, to stimulate. *Begaen*, to commit, to do. *Aenwassen*, to increase. *Disch*, table. *Sed-behoor*, moral fitness of conduct. *Wars*, worse. *Koën*, hardy. *Houden*, to maintain. *Kitsen*, to spew. *Hin*, hence. *Breed*, broadly. *Hunne*, to them. *Hen*, from there. *Houde*, quickly. *Kluyse*, cell. *Licht-hel*, as clear as daylight.

33.—*Heyt*, furious. *Hollen*, to be in a state of fury, to be run away with. *Noó-weér*, storm. *Luchten*, to explore. *Stel*, constitution. *Vond*, found. *Wassen*, to wax. *Teér*, teder, soft, tender, and so rotting.

35.—*Hegghe*, a bush. *Schreiten*, to call out lustily. *Greyt-pene*, pang of greediness. *Weérhoud*, withheld.

36.—*Oom*, cousin. *Stoel*, pulpit. *Wee*, woe. *Helsch*, hellish. *Winnen*, to familiarize with.

END OF VOL. I.

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